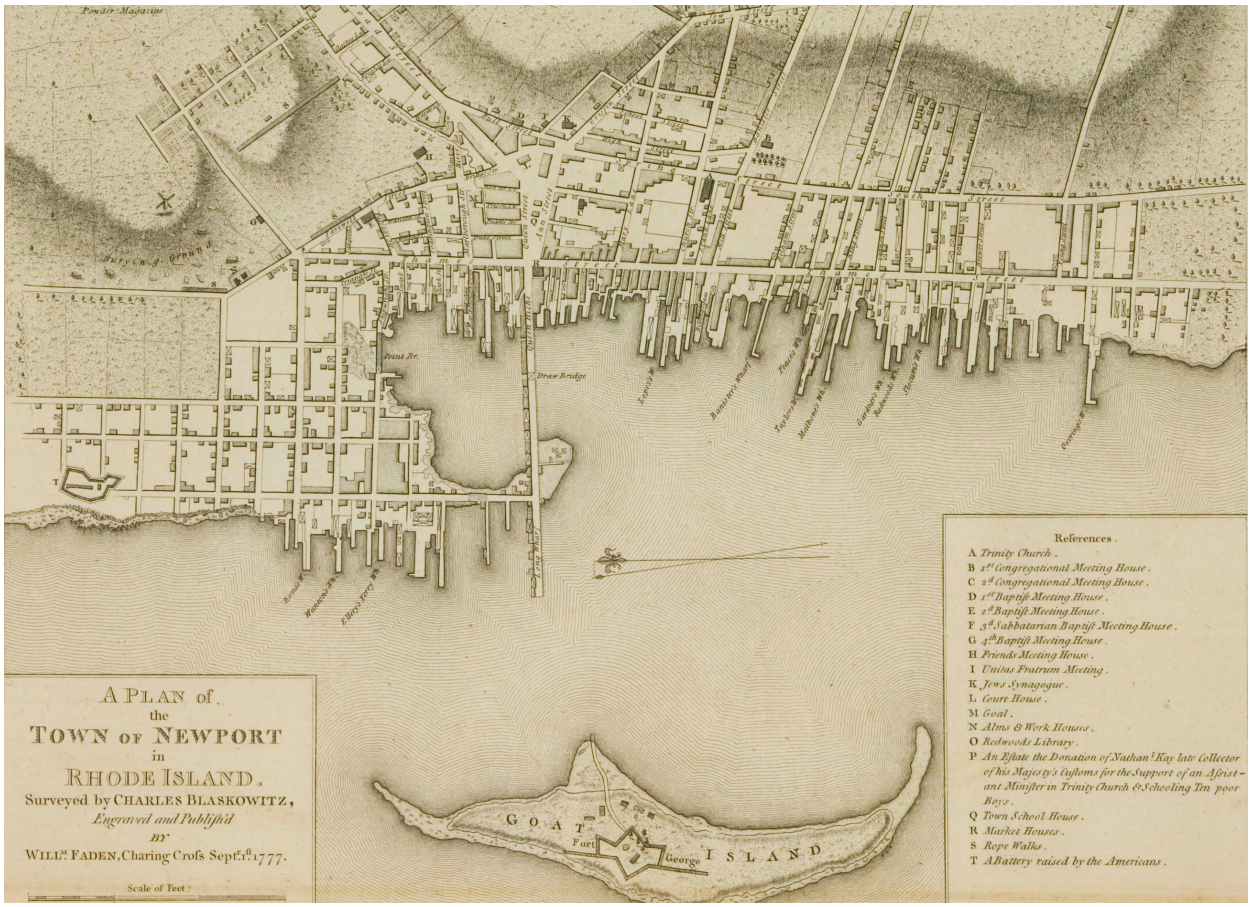
# Application for Inclusion of a Property in the U.S. World Heritage Tentative List

Name of Property: Colonial Newport and the *"Lively Experiment"*




Newport World Heritage Organization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# APPLICATION FOR INCLUSION OF A PROPERTY IN THE U.S. WORLD HERITAGE TENTATIVE LIST

## Name of property: *Colonial Newport and the "Lively Experiment"*

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## Prerequisites for U.S. World Heritage Nominations

**<u>Prerequisite 1</u> - Legal Requirements:**

**A. National Significance:**

Seven of the fourteen properties in this serial nomination have been designated **National Historic Landmarks** (Brick Market, Nichols-Wanton-Hunter House, Colony House, Redwood Library, Trinity Church, William Vernon House and Wanton-Lyman-Hazard House). One is a National Historic Site (Touro Synagogue). All but one are included in the **Newport National Historic Landmark District**. The Common Burying Ground currently lies outside the NHLD boundaries, but an application for its inclusion is pending and will be considered by the Landmarks Committee of the National Park System Advisory Board in late spring or early summer.

**B. Owner Concurrence:**

All owners are aware of this proposal for the inclusion of their properties in the U.S. Tentative List and have signed the consent forms attached as **Appendix C** (NPS file copy only).

**APPLICATION FOR INCLUSION OF A PROPERTY**
**IN THE U.S. WORLD HERITAGE TENTATIVE LIST**

## Name of Property: *Colonial Newport and the "Lively Experiment"*

## Appendix A: Property Inventory Forms

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**Property Inventory Form**

**Nomination Name: Colonial Newport and the "Lively Experiment"**
**Property Name: Brick Market**
**Property Location: 127 Thames Street**
**Property Legal Description: Plat 24, Lot 1**
**Property Area: 0.0283 hectare (0.07 acre)**
**Property Owner: City of Newport**

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**Description and History of the Property**
*2a - Describe the architecture and setting, and uses present and traditional*
*2b - Describe the history of the property and any changes over time*
*2c - Describe any intrusions within the property boundary*

*Built 1772, Peter Harrison, Architect; alterations 1842 and early twentieth century; restored 1928-30; renovated 1993. Brick Market is a National Historic Landmark and recorded by the Historic American Buildings Survey.*

Surviving in the heart of the old colonial city just at the harbor end of the broad open area of the Parade opposite the Colony House, the Brick Market is one of the most architecturally ambitious structures erected in colonial America. The high-style building represents the economic success of the colony and the striving of Newporters to create civic buildings of architectural merit worthy of notice by their trading contemporaries on the Atlantic coast and in Europe. In 1760 the Proprietors of the Long Wharf, which included many of the leading merchants of Newport, donated a piece of land at the end of Long Wharf on the south side of Thames Street "for erecting thereon a handsome building, the lower part thereof to be appropriated for a market house…and that the upper part of said building shall be made into stores for dry goods, and let out to the best advantages." The building committee established to oversee the construction of the building on this lot called upon Peter Harrison for a design, and he created a practical structure that met the needs of a market but gave it a sophisticated veneer in the Palladian style.

Town governments in colonial America regulated the marketing of food commodities such as beef, port, eggs, cheese and other staples, setting the prices and the conditions for retailing these items in an effort to prevent speculative abuses in times of scarcity. Town officials often erected market houses for these activities and to provide a sheltered area for vendors to sell their goods out of the heat of the sun. Sometimes these colonnaded or arcaded market houses had second stories, which were used for the storage of grain, the transaction of justice, or a place for public assemblies and entertainments.

The brick market house that Harrison designed followed the functional form found in many cities in American and English provincial towns. Measuring approximately thirty-three by sixty-six feet, it was arcaded below on all four sides, providing a shaded but well ventilated area for the retailing of goods at the ground level, a tall enclosed area on the second level and a third floor. Butchers erected stalls above which they hung their sides of beef and other meat on iron bars that stretched between some of the arches. Other vendors occupied tables assigned by the clerk of the market. A stair rose from the open arcade to the floors above. The interior of these floors was probably plain, given their intended use for storage, shops and offices.

Harrison made a very utilitarian structure a source of civic pride by dressing it in an ambitious Palladian design. With a proven propensity to draw from his collection of English architectural

books for design inspiration, Harrison used as inspiration the market house elevation from the Great Gallery, part of the river façade of Inigo Jones' Somerset House in London that appeared in *Vitruvius Britannicus*, a copy of which he had in his library. Harrison's design consists of a superimposed order of Ionic pilasters that punctuates each bay above a rusticated arcade. Harrison elongated the design by two bays on the north and south facades and truncated it two bays on the east and west facades and applied it to all four sides of the building. He also altered the Corinthian order to Ionic, eliminated the rustication, slightly widened the width of the bays, and changed a few of the details of the pedimented windows, but retained the proportions of the elevation, the paired pilasters at the corners, and the small attic windows above the principal apertures.

The building was completed in 1772. Standing on a string course above the brick arcade, the second story Ionic pilasters were stuccoed to contrast with the red brick of the walls. A freestanding structure, the short sides faced Long Wharf on the west and the public square known as the Parade (now Washington Square) on the east. Despite the symmetry of the design the brickwork provides a subtle indication of the orientation of the building. Although parts have been rebuilt, the arcade is laid out in 1:3 bond on the north, east and south sides with only the west side, facing the approach from the wharf, laid out in the more prestigious Flemish bond. Yet on the second level, the bonding patterns reverse orientation. The north and east sides, which faced onto the street running from the wharf and the Parade at Thames Street are Flemish bond, while the west and south sides, which were crowded by nearby buildings, were 1:3 bond. Perhaps the discrepancy with the lower part of the west façade laid in Flemish may have to do with the fact that this was probably the principal entrance into the building with an internal staircase ascending to the second floor located nearby.

The first major change to the market house occurred at the end of the eighteenth century when a French entrepreneur was granted permission to convert the upper floor of the market house into a theatre, requiring the installation of a stage, pit, tier seating, new stairs and other features. The next major change in usage occurred in 1842 when the upper stories were requisitioned to house the city hall, a use which continued until 1900. The third floor was removed and the second converted into one large room with galleries on three sides. The arcades below were fitted with windows and doors and the lower part used for stores. By the early twentieth century, two of the arches on the east façade facing the Parade and the easternmost arch on the long north façade had been removed, replaced with plate glass window displays for a hardware store, which occupied the entire lower floor. The upper level was once again fitted out for shops and offices.

In 1930, restoration architect Norman Isham renovated the building, restoring the missing arcades, cleaning the much painted brickwork, and repairing and patching other parts of the fabric. At this time the third floor, which had been removed as part of the conversion to a city hall, was also replaced. However, the building still served no public function as it continued to be used as commercial space for the next half century. In 1993 the building underwent yet another renovation to convert it into the Museum of Newport History operated by the Newport Historical Society.

The property being nominated includes the Brick Market and no other structures on a small lot. There are no intrusions. The key elements of the setting of the building, including facing the long commercial way known as Long Wharf to the north, and Washington Square (also known as the Parade) to the east facing the Colony House at the eastern end of the square.

***Sources:*** *The Early Architecture and Landscapes of the Narragansett Basin, Myron O. Stachiw, Editor, published in 2001 by the Vernacular Architectural Forum. The Architectural Heritage of Newport, Rhode Island, Antoinette F. Downing and Vincent J. Scully, Clarkson N. Potter, 1967. The AIA Guide to Newport, Rhode Island, Ronald J. Onorato, AIA Rhode Island Architecture Forum, 2007. National Register of Historic Places Inventory Form, 1975.*

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**Justification for Inscription**
*3d - Describe the Integrity and Authenticity of the Property*

Although much changed on the interior to satisfy differing uses over two centuries, the Brick Market retains authenticity of materials and appearance on the exterior. The walls of the currently enclosed ground floor are sufficiently recessed behind the defining brick arches of Harrison's design to allow the viewer to appreciate the original design and to view the building much as it was in the late eighteenth century during the period of significance of this nomination. The sense of the Colony House and the Brick Market as the "anchors" at either end of the Parade and Washington Square remains a key defining feature of that historic space. Although there are some later structures lining the streets fronting the square, they are of a scale that does not intrude, and the streetscape remains completely built up.

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**State of Preservation and Factors Affecting the Property**
*4a - Describe the present state of preservation and note repairs needed*

The Brick Market is in an excellent state of preservation and actively maintained by the Newport Historical Society as a visitor center and museum.

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**Protection and Management of the Property**
*5a - Describe any restrictions on public access to the property*
*5b - List protective measures and legal instruments and their effective dates*
*5d - Describe existing public plans including the property*

Brick Market is operated as an historic site and museum by the Newport Historical Society and is open to the public for tours.

Brick Market lies within the boundaries of the City of Newport's historic district zone.

Brick Market is included in the State Comprehensive Plan element for historic structures in Newport *(see main nomination form for details)*

Brick Market, as a publicly owned property, is covered by the State Owned Historic Properties Act administered by the State Historic Preservation Office.

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**Property Inventory Form**

**Nomination Name: Colonial Newport and the "Lively Experiment"**
**Property Name: Colony House or Old State House**
**Property Location: Washington Square**
**Property Legal Description: Plat 17, Lot 222**
**Property Area: 0.0607 hectare (0.15 acre)**
**Property Owner: State of Rhode Island and Providence Plantations**

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**Description and History of the Property**
*2a - Describe the architecture and setting, and uses present and traditional*
*2b - Describe the history of the property and any changes over time*
*2c - Describe any intrusions within the property boundary*

*Designed and built in 1739 by Richard Munday; alterations in 1773, 1782, 1841, and 1857; restoration in 1932 and 1972. Colony House is a National Historic Landmark and has been recorded by the Historic American Buildings Survey*

Colony House is probably the finest and least altered example of Early Georgian public building architecture of colonial America, reflecting the economic and social stature Newport and the Rhode Island colony had attained by the early 18th century, based in part on the vitality of religious freedom and liberty of conscience. It is the third oldest state house still standing in the United States. Colony House has long been recognized as an outstanding building of the colonial era and valued as the site of many significant historical events. Less apparent but equally interesting are the various alterations that have been made to respond to evolving uses and needs. These contribute to the Colony House's rich architectural character and record changes in politics, government, and artistic taste in Rhode Island.

The Colony House was built to replace Rhode Island's first government building, a smaller wooden courthouse which had been erected in Newport between 1687 and 1690. The decision to construct the first courthouse here reflected Newport's status as the chief town in Rhode Island before the Revolution. With its excellent harbor, Newport was one of the major seaports of the British colonies, a center of wealth, culture, and political power. Rhode Island's charter of 1663 confirmed the town's preeminent position, giving Newport the largest representation in the General Assembly, and specifying that the installation of officers and representatives take place here each May.

Its builders intended the Colony House to be a dignified and conspicuous civic building symbolizing the colony's political authority and Newport's prosperity and cultural sophistication. In the act authorizing construction, the General Assembly ordered that "a new colony house be built and made of brick, where the old one now stands, consisting of eighty feet in length, and forty in breadth, and thirty feet stud; the length whereof to stand near or quite north and south." At the time Newport was a community of compact houses nearly all built of wood. The choice of brick and the building's ample dimensions immediately set this edifice apart from its surroundings. Set at the head of Washington Square on a line with Long Wharf and centered by the landscaped Parade or Mall, the Colony House terminated a vista extending from the wharf through the town's central square to Brick Market and Long Wharf beyond extending into Newport Harbor. This dramatic placement of an architectural monument at the end of an axis was influenced by ideas for urban planning in Europe during the Baroque period.

The building committee selected Richard Munday, the builder/architect responsible for one of Newport's other great colonial landmarks, Trinity Church (1726), to draw plans for the Colony House. Benjamin Wyatt, a carpenter who had collaborated with Munday on earlier projects, was also hired as master builder. Local builder/craftsman Wing Spooner is also credited with construction work. Building started in 1739 and, except for some interior work, was completed by 1743, presumably with African slave labor.

Munday's design for the Colony House follows the period's format for domestic architecture, though the treatment is grander than that of the average dwelling. The building is a contained rectangular mass with distinctive Flemish-bond brick walls, a stringcourse and quoins, on a base with rusticated stone trim, and with segmental-arch door and window openings. Its symmetrical seven bay façade centers on an elaborately ornamented entranceway and balcony of white-painted wood executed in the Corinthian order. Stone steps lead to the raised first-story doorway, which is enriched by carved pilaster capitals and bolection paneling. The shallow balcony projects above the front entrance with an elaborately paneled soffit, which is similar in design to the pulpit soffit in the Seventh Day Baptist Meeting House and the canopied pews in Trinity Church, also designed by Munday. A second-floor doorway capped by a broken segmental pediment opens onto this balcony, which served as a ceremonial place where important matters of state were proclaimed before the crowd in the square below.

The central focus created by the elaborate two-story frontispiece is reinforced by the truncated front gable, outlined with cornice moldings like a classical pediment, and an octagonal cupola atop the truncated-gable roof. The entire composition emphasizes the front facing Washington Square; the north and south facades are three bays wide with similar finish and central doorways. Similar to country houses and small civic buildings erected in the outlying regions of England in the late seventeenth and early eighteenth centuries, the Colony House also bears a remarkable resemblance to some of the small town halls of seventeenth century Holland. These sources have been recognized by historians who have characterized the building as a provincial example of English Late Baroque architecture, influenced by the work of Sir Christopher Wren. The design had a tremendous impact locally and served as the model for the later state houses at Providence, Kingston and East Greenwich.

The Colony House's interior plan accommodated a variety of functions related to its role as a capitol and courthouse. As originally conceived, the first floor, known as the Great Hall, was left as a single open room for large public gatherings such as town meetings, military drills, receptions and dinners, and even religious services. A staircase in the southeast corner leads to the second story, which originally contained three rooms in addition to the stair hall. The Middle Room was a broad hallway running the width of the building, with the door to the balcony at its west end, flanked on each side by a window. To the north of the Middle Room was the Chamber of Deputies, and to the south the Council Chamber where the Assistants or Magistrates met. These chambers were used for meetings of the legislative bodies, and the deputies' room also housed court sessions. This plan continued a practice common in English town or guild halls, which often had a council chamber above a large space or an open marketplace on the ground floor. The Colony House's basement eventually was finished and leased to local businessmen. At different times the cellar served as space for shops, storage, weaving, and manufacturing.

In subsequent alterations each legislative chamber was enlarged until the Middle Room disappeared from the plan. Originally, the Chamber of Deputies occupied the full width of the northern part of the second floor, but it only extended two bays across the front and back facades. In 1773 the room was extended an additional bay to the south, making it three bays

across the front with the consequent narrowing of the middle room to two bays; in 1781 the Chamber was expanded again, reducing the Middle Room to a single bay, which really provided no more than corridor access to the door to the council chamber. The central balcony doorway on the main façade now opened off the Chamber of Deputies rather than a ceremonial central room, perhaps symbolic of the shift of power from the upper to the lower legislative body.

Today the Council Chamber is the building's least altered room. Except for a few filler panels added during an 1857 alteration to expand what was then the Senate Chamber (the Chamber was expanded one bay to the north eliminating the last vestige of the Middle Room), its magnificent interior finish is original, dating from about 1740. The raised panels with heavy bolection moldings and the composite pilasters in the corners are typical of the interior treatment for important public buildings and dwellings in the early to mid-eighteenth century, and constitute one of the finest examples of colonial woodwork in America.

The stair passage on the second floor continues its rise to the southeast corner of the attic. There are two late finished rooms at either end of the attic space, probably for committee meetings or jury deliberations. In between is an unfinished space with the exposed members of the original roof framing consisting of principal rafters, purlins, and queen posts, all of which are hewn. The common rafters, which are lapped over the back of the purlins, are mill sawn.

The Colony House soon became a center of community life. Though the legislature met in other towns around the state, the Colony House was the chief seat of government. The most important political event of the year took place here each May, drawing visitors from all over Rhode Island, when the election returns were counted, the General Assembly convened, and the officers inaugurated. The custom of holding a May session of the General Assembly at Newport continued until the new State House in Providence opened in 1901.

As Rhode Island's primary seat of government before independence, the Colony House was the scene of many historic events associated with the Revolution. The death of George II and accession of George III were proclaimed from its balcony in 1761. Here Governor Stephen Hopkins and the Council ordered the artillery to fire on the British warship *St. John* in 1764, one of the earliest acts of armed resistance leading to the Revolutionary War. Two years later a jubilant celebration in and around the building commemorated repeal of the Stamp Act. A royal commission met at the Colony House in 1772 to investigate the burning of the British cutter *Gaspee* by a band of colonial conspirators. On July 20, 1776 Major John Handy read the Declaration of Independence from the building's front steps after ratification by the General Assembly. Handy reenacted his role for a celebration on the fiftieth anniversary of Independence Day in 1826.

During the Revolution, the Colony House's function changed with the fortunes of war. Throughout the British occupation of Newport from 1776 to 1779, the Colony House served as a barrack for the king's troops. Following liberation, the French army used the building as a hospital. In 1780, a French chaplain celebrated the state's first Roman Catholic mass in the Great Hall. The following year, General Rochambeau honored George Washington at the Colony House.

Badly damaged during the war, the Colony House was boarded up and the courts and General Assembly met temporarily at Touro Synagogue. The Colony House was refurbished extensively in 1784-85. The Great Hall took its present form at that time. The six posts in a row down the

center of the room were encased to create the present square Doric piers. Originally the supports for the second floor were cylindrical columns, each carved from a single tree trunk. The boards covering the column pedestals are hinged on two of the piers, and open to reveal the columns inside. Upstairs, the Council Chamber was painted a gray-green "stone color" and the Chamber of Deputies was enlarged a second time, taking in the door to the balcony.

In 1790 a convention to ratify the federal Constitution assembled at the renovated Colony House but had to move to the Second Baptist Church because the crowd of spectators was too large for the building. Later that year, after Rhode Island had become the last state to adopt the Constitution, President Washington and Secretary of State Thomas Jefferson visited the state and attended a reception in the Colony House's Council Chamber. Ten years later the General Assembly commissioned two portraits of Washington, one each for the state houses at Newport and Providence, to be painted by Gilbert Stuart (1755-1828), a Rhode Island native and one of the most important artists of the Federal period. One of these full length portraits hangs today in the Council Chamber where Washington was entertained.

The Colony House underwent a number of alterations in the nineteenth century. The brick and stone exterior walls were painted some time between 1800 and 1822. Partitioning of the Great Hall, about 1854, created several private offices on either side of a central courtroom. Enlargement of the former Council Chamber, now the Senate Chamber, eliminated all that remained of the original Middle Room. The most important changes occurred in 1841, when the Senate Chamber's paneling was repainted and grained to imitate a variety of expensive woods, and the former Chamber of Deputies was remodeled to resemble the recently completed Hall of Representatives in the Providence state house. These renovations were designed by Russell Warren, a prominent nineteenth-century Rhode Island architect. Today the Hall of Representatives, which survives almost exactly as it was completed, is an important example of an early Victorian period interior. The coffered ceiling, shutters and tiers of benches with turned cherry wood spindles date from this renovation, as does much of the furniture in the room. The present multi color paint scheme is a re-creation of the original interior treatment.

Consolidation of state offices at the new State House in 1901 ended the Colony House's service as a capitol, but the building remained in use as Newport County's courthouse. The building also began to draw the attention of historians and antiquarians. In 1917, Norman M. Isham, a Rhode Island architect and pioneer in the field of historic restoration, published an analytical study of the Colony House for the Society for the Preservation of New England Antiquities. He supported a proposal for the construction of a new courthouse, which would relieve the old building from the demands of everyday use and allow its restoration. After the present adjacent Newport County Courthouse opened in 1926, Isham supervised a modest restoration of the Colony House, completed in 1932. At that time the partitions cluttering the first floor were removed and the exterior paint stripped from the brick and stone. Some members of the restoration committee wished to have the second floor returned to an earlier configuration including reconstruction of the Middle Room. Isham believed that it was better to retain an authentic room from a later period than to attempt a restoration without insufficient evidence, a radical notion at the time when the Victorian era was looked upon with disfavor. Thanks to Isham's view, the Colony House stands today with two beautiful adjoining rooms constructed exactly a century apart, each representing the decorative taste and workmanship of its own period and providing an interesting perspective on the evolution of historic preservation theories and practices in the early twentieth century. The State Historic Preservation Office carried out additional interior restoration in 1972.

The property being nominated includes the Colony House and no other structures on a small lot. There are no intrusions. The key elements of the setting of the building, including its dominating place at the head of Washington Square, remain intact.

***Sources:*** *The Statehouses of Rhode Island, Robert O. Jones, published in 1995 by the Rhode Island Historical Preservation and Heritage Commission. The Early Architecture and Landscapes of the Narragansett Basin, Myron O. Stachiw, Editor, published in 2001 by the Vernacular Architectural Forum. The Architectural Hertitage of Newport, Rhode Island, Antoinette F. Downing and Vincent J. Scully, Clarkson N. Potter, 1967. National Survey of Historic Sites and Buildings Inventory Form, 1967.*

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**Justification for Inscription**
*3d - Describe the Integrity and Authenticity of the Property*

The exterior appearance and materials and the interior appearance and materials of most of the principal interior spaces of the Colony House are remarkably intact and authentic to the period of the late eighteenth century and earlier, the period of significance for this nomination. The heavy timber framing of the building dating from its construction in 1739 is exposed to view in the attic. Whether on the exterior, where the two key public buildings of Colonial Newport (Colony House and Brick Market), still address each other in plain view across Washington Square, or on the interior, where the Great Hall and Council Chamber appear largely unchanged from the period when Washington, Jefferson, Rochambeau and other dignitaries were entertained there, the Colony House has the ability to convey to the visitor a vivid sense of eighteenth century governmental and ceremonial spaces.

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**State of Preservation and Factors Affecting the Property**
*4a – Describe the present state of preservation and note repairs needed*

The Colony House is in excellent repair and not in need of any immediate repairs.

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**Protection and Management of the Property**
*5a - Describe any restrictions on public access to the property*
*5b - List protective measures and legal instruments and their effective dates*
*5d - Describe existing public plans including the property*

Colony House is owned by the State of Rhode Island and Providence Plantations, with the Historical Preservation and Heritage Commission designated as the responsible agency. The Commission's plan is to operate and maintain the Colony House as an historic site.

Colony House is operated as an historic site by the Newport Historical Society and is open for public tours.

Colony House is included in the State Comprehensive Plan element for historic structures in Newport *(see main nomination form for details)*

Colony House is protected by the State Owned Historic Properties legislation administered by the State Historic Preservation Officer.

**Property Inventory Form**

**Nomination Name: Colonial Newport and the "Lively Experiment"**
**Property Name: Common Burying Ground**
**Property Location: Farewell Street**
**Property Legal Description: Plat 18, Lot 8**
**Property Area: 3.7636 hectare (9.3 acres)**
**Property Owner: City of Newport**

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**Description and History of the Property**
*2a - Describe the architecture and setting, and uses present and traditional*
*2b - Describe the history of the property and any changes over time*
*2c - Describe any intrusions within the property boundary*

*Common Burying Ground established ca. 1660; Common Burying Ground and adjoining Island Cemetery are listed in the National Register of Historic Places; the Common Burying Ground is included in the current proposed revision of the Newport National Historic Landmark District.*

The most important early Newport landscape is the Common Burying Ground, a graveyard occupying a 9 acre site at the northern end of the Newport National Historic Landmark District, overlooking the Point and Narragansett Bay. Established officially in 1681, the Common Burying Ground was used even earlier, with stones dating to the 1660s. There are over 4,500 gravestones in the graveyard, of which about eight hundred date prior to 1800. Here Newporters were interned without any exclusion based upon their religious affiliation, reflecting the free thinking spirit of the colony. Here are buried practitioners of every faith represented in Newport with the exception of Catholics and Jews who maintained their own sacred ground. The gravestones are an unparalleled resource, both in terms of their artistic merit and the information they contain about the early city. Many stones were carved by artisans of singular merit. They contain substantial genealogical information, and the burial practices and funerary symbols they depict are significant.

Further, these stones reflect important aspects of Newport's early history – the economic success of its maritime economy, its religious freedom, and the presence here of a substantial African-American community. There is a collection of over fifty 17th century markers, a few of which may have been imported directly from England, but many of which appear to be in the style of noted Boston carver William Mumford. The work of carver John Stevens, along with markers made by his descendents, dominates the graveyard into the 19th century. Stevens emigrated from England and established his house and shop close to the Common Burying Ground in 1705.

The northernmost section of the Common Burying Ground is perhaps the most significant section – designated for "outsiders," the stones in this section mark the graves of non-resident military personnel, an early Greek community, and others considered beyond the limits of the dominant culture. The great majority of the "outsiders" are African-Americans, and in fact the Common Burying Ground has the largest collection of funerary markers for a colonial black community in the United States. The imagery, placement, and texts of these stones are a significant resource for the study of this community, both its own definitions of identity and its relationship to the larger culture. Of special note are two rare markers from the 1760s, carved by Pompey Stevens (the slave name of Zingo Stevens) – they are the rarest of artifacts, signed work from a colonial-era African-American artisan.

The Common Burying Ground was given to the city in 1640 by the Reverend John Clarke. Clarke was one of the founders of the colony on Aquidneck Island and served as its first medical doctor. Reverend Clarke organized the First Baptist Church in Newport and in 1663 he obtained the colony's remarkable charter from King Charles II codifying the colony's principals of religious freedom and free thinking.

The Common Burying Ground is the resting place of persons important in the history of the city, the state and the nation. Some early political leaders include William Ellery, a signer of the Declaration of Independence, and Henry Marchant, who first introduced the concept of separation of church and state at the Continental Congress. There are four colonial governors: Richard and Samuel Ward, also Samuel and John Cranston.

Common Burying Ground includes only the lot containing the burying ground itself; there are no other properties on the site, and there are no intrusions.

***Sources:*** *National Register of Historic Places Inventory Form, 1974 and Newport National Historic Landmark District amended nomination, 2007.*

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**Justification for Inscription**
*3d – Describe the Authenticity and Integrity of the Property*

The Common Burying Ground contains authentic markers from the seventeenth through the twentieth century. Fortunately, with few exceptions, markers of the nineteenth and twentieth centuries continue to be of the same modest proportions as the earlier stones, and so do not seem intrusive. The historic sense of crowding and haphazard layout typical of colonial cemeteries remains intact, as opposed to the more orderly, park-like layout of later cemeteries such as the adjoining Island Cemetery (1830s).

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**State of Preservation and Factors Affecting the Property**
*4a - Describe the present state of preservation and note repairs needed*

The Common Burying Ground and its markers are in good condition. Much effort has been devoted in recent years to documenting the importance of the cemetery and the persons remembered there, and this has resulted in increased attention to its physical condition.

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**Protection and Management of the Property**
*5a - Describe any restrictions on public access to the property*
*5b - List protective measures and legal instruments and their effective dates*
*5d - Describe existing public plans including the property*

The Common Burying Ground is open to the public.

**Property Inventory Form**

**Nomination Name: Colonial Newport and the "Lively Experiment"**
**Property Name: Great Friends Meeting House**
**Property Location: 30 Farewell Street**
**Property Legal Description: Plat 17, Lots 317, 115, 155, and 258**
**Property Area: 0.6556 hectare (1.62 acres)**
**Property Owner: Newport Historical Society**

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**Description and History of the Property**
*2a - Describe the architecture and setting, and uses present and traditional*
*2b - Describe the history of the property and any changes over time*
*2c - Describe any intrusions within the property boundary*

*Originally constructed 1699-1700; with alterations in 1705, 1729, 1807, 1857, 1867 and 1973. Great Friends Meeting House is within the Newport National Historic Landmark District and has been recorded by the Historic American Buildings Survey.*

For more than two hundred years, from 1700 to 1905, this bold, two story frame, barn-like meetinghouse hosted the yearly meeting of the New England Society of Friends. It was in this building that hundreds of members of the Society of Friends (known also as Quakers) from throughout the region gathered to discuss policy, theology, and other matters. Altered over this period and partially restored in 1973 to an early nineteenth century appearance, the building has a complex history that reveals much about the evolution of Quaker meetinghouse design. Growing from a typical late seventeenth century exterior form associated with Congregational meetinghouses, by the early nineteenth century the building contained all the distinctive and simple features associated with Quaker meetinghouses throughout the country, emblematic of the unadorned and inwardly honest underpinnings of the faith. As originally built, the structural system of this remarkable building is fully exposed on the interior, creating a strong visual connection to the nature of the Friends' faith and religious practice. The central cubical block of the elongated building, with its massive exposed framing members, tiered bench seating and rare diamond pane leaded windows, evokes the late medieval form of this early house of worship.

Two stories in height, the original (central) part of the meetinghouse measures roughly forty five feet square. The principal entrance was through a double doorway on the west side opposite a tiered raised platform that ran across the east wall where the elders or preachers sat on benches. A double tier of casement windows lit the interior. A gallery ran along the north, south, and west sides of the building with a staircase rising in the northwest corner (now reconstructed). The massive chamfered framing members were sheathed on the outside by a layer of vertical sawn boards covered by short riven clapboards, fragments of which can still be seen along with two small casement window frames at the top of the north wall of the original section. A steeply pitched hipped roof, open to the framing from below, terminated at the apex with a small turret, a treatment that had been common in Congregational meetinghouses erected in the late seventeenth century. The pattern of the bay systems indicates that the turret was an integral part of the design. Besides the corner posts, each wall has a pair of posts near the middle of each wall spaced approximately ten feet apart. These two story posts support a series of girts that run in each direction at eaves level, which in turn formed the lower chord for the central turret. Mortises in these girts indicate where the lower ends of the turret posts were once anchored.

The first of many additions occurred in 1705 when the local meeting was given leave by the yearly meeting to build "an addition to the Newport meeting house for the convenience of the womens' meeting." The placement and configuration of this addition is unknown since it was pulled down a quarter century later. Orin Bullock, the architect who restored the building in the early 1970s speculates that it was added to the north but evidence of such disappeared when it was replaced by a subsequent addition. This addition, referred to in minutes as "the little meeting house," provided a separate space for Quaker women to meet during their business meetings. Before it was removed, an order was issued in 1725 "to lay open the great meeting house and the little meeting house to one in time for the Yearly Meeting and to be done by large shuts or hangings to be shut close upon occasion." These were probably hinged partitions that could be folded up during the time of worship services and closed for privacy during business meetings. These shuts are extant and operable.

In 1729 the present north addition was constructed, probably replacing the earlier wing. Measuring approximately thirty five feet in length and matching the depth of the original section, it also stood two full stories as the original building, though it was divided horizontally into two floors. The ground floor provided space for women's worship and business meetings, while a stair in the northwest corner led to a large room above that was used for smaller meetings and other activities. A chimney for stoves was built against the north wall to provide heat.

No major changes were made to the meeting house for the next seventy five years though minor alterations were carried out to accommodate the growing number of Friends who gathered for the Yearly Meeting. As early as 1722, a second tier of seating was erected in the balconies of the "great meetinghouse," scars of which can still be detected along the upper level of the walls. It may have been at this time or slightly later that the principal staircase was moved from the northwest corner to the southwest corner. In 1743 a small gallery was build along the east wall of the meetinghouse "over where the ministers usually set." By that time more than 5,000 Quakers attended the Yearly Meeting in Newport.

Though Quakerism gradually declined in Newport and the rest of Rhode Island in the early nineteenth century, the meeting house remained the home of the New England Yearly Meeting, bringing hundreds if not a few thousand Quakers to the city for renewed discussions of polity and practice. The question of increasing the size of the meeting house again arose in 1806 when it was reported that "the accommodations in the women's apartment of our yearly meeting is not sufficient to contain the members that attend," and a committee was appointed to look into enlarging the north wing. Rather than expanding in that direction, the committee decided to build an addition on the southern side of the building. In October 1807, the two story addition was raised and finished a few months later. Though five feet shorter than the length of the original meeting house, this new section contained the same arrangements as the great meeting house. The principal door of the women's meeting opened in the center of the west wall of the new addition with a secondary door at the south end. Lining the east wall was the tier seating for the women ministers and elders. A balcony lined three sides of the new room with a stair rising in the southeast corner. Five vertical sliding shutters divided the north side of the new women's meeting from the original section of the meeting house.

Half a century later, the fourth major addition occurred. In 1857 a large two story entrance was added to the west front. Measuring fifty two feet in length and twelve feet in depth, it spanned the southern half of the original meeting house, and the north half of the 1807 women's meeting and contained separate entrances for men and women at each end. The pedimented addition was

lit by two large, triple hung sash in the center, which also provided light for two large staircases that rose to the second floor balconies in each of the two meeting rooms. As in many nineteenth century churches and meeting houses, this addition provided a large vestibule, a buffer that allowed Friends to come into a sheltered space before entering directly into the meeting spaces. The placement of the gallery stairs in this entrance vestibule allowed more space to be taken up with seating on the inside as the old stairways in the corners of the original and women's meetings were removed. The gallery railing was renewed and the interior painted for the first time.

Ten years later in 1867, the minutes of the Yearly Meeting recorded that "since the accommodation of our women friends in the Yearly Meeting are insufficient," another addition was to be made to the south meeting room. That room was enlarged with a twenty five foot addition to the east and the gallery reconfigured, which allowed seating for another 150 persons. At the same time, the south doorway was closed off and three large windows, which matched the size of the two in the 1857 entrance porch, replaced the four smaller windows on the east gable end. In the late 1890s further significant alterations included the replastering of the inside, which entailed furring out the partition separating the two meeting rooms and covering over the sliding partitions.

In 1905 the New England Yearly Meeting was transferred from Newport to Providence, bringing to an end more than two hundred years of continuous use. Though the local meeting continued to worship in the building, it was far too large to maintain adequately and the Quakers searched for a purchaser. In 1919 the property was put up for sale in the hopes that the returns would help pay for a more convenient building. In 1922 the Newport Community Center Association purchased the building. Over the next few decades it was modified to house athletic activities and public meetings. Finally, in an effort to save the building from ruin, Mr. and Mrs. Sydney Wright purchased the building in 1967 and restoration began under the direction of Orin Bullock and others. The decision was made to return the building to an early nineteenth century appearance before the additions of 1857 and 1867. An original plan to return the structure to its original core was abandoned largely due to the discovery of the original system of moveable walls which made the interior space expandable for the mass attendance at the yearly meeting. The system includes cranks and pulleys operating hinged panels between the core and north addition and vertically hung panels between the core and south addition.

Though not a complete restoration, the restoration of the early 1970s provides visitors with a tantalizing glimpse of one of New England's earliest public buildings. The property being nominated includes the Friends Meeting House on a small lot along with three other smaller adjoining lots also owned by the Newport Historical Society. There are no other structures on the property, and no intrusions.

***Sources:*** *The Early Architecture and Landscapes of the Narragansett Basin, Myron O. Stachiw, Editor, published in 2001 by the Vernacular Architectural Forum. The AIA Guide to Newport, Ronald Onorato, Editor, to be published in 2007.*

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**Justification for Inscription**

*3d – Describe the Authenticity and Integrity of the Property*

The Newport Great Friends Meeting House contains much original framing and other materials from the original 1699 building, as well as from the additions of 1729 and 1807 which together evidence the thriving nature of Quakerism in Rhode Island and in New England in the eighteenth century. Because of the peculiar feature of the moveable shutters instead of walls constructed between the original cubical Great Meetinghouse and the two additions north and south, the visitor can experience the space in Great Meetinghouse as it was originally designed (shutters closed) and as it evolved to encompass three separate but connected spaces. The exterior appearance is authentic to the time of completion of the 1807 south meeting hall addition.

**State of Preservation and Factors Affecting the Property**

*4a – Describe the present state of preservation and note repairs needed*

The Great Friends Meeting House is in very good repair, with the only pressing need being repainting, the interior and exterior having received substantial restoration work within the last decade.

**Protection and Management of the Property**

*5a - Describe any restrictions on public access to the property*
*5b - List protective measures and legal instruments and their effective dates*
*5d - Describe existing public plans including the property*

The Great Friends Meeting House is open for public tours as part of the educational programs of the Newport Historical Society.

The Great Friends Meeting House lies within the boundaries of the City of Newport's historic district zone, and is subject to municipal review with respect to any proposed changes *(see main nomination form for details)*

The Great Friends Meeting House is included in the State Comprehensive Plan element for historic structures in Newport *(see main nomination form for details).*

**Property Inventory Form**

**Nomination Name: Colonial Newport and the "Lively Experiment"**
**Property Name: King's Arms Tavern/Thomas Walker House**
**Property Address: 6 Cross Street**
**Property Legal Description: Plat 17, Lot 031**
**Property Area: 0.085 hectares (.21 acres)**
**Property Owner: Newport Restoration Foundation**

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**Description and History of the Property**
*2a - Describe the architecture and setting, and uses present and traditional*
*2b - Describe the history of the property and any changes over time*
*2c - Describe the boundaries of the property and list its significant features*

Taverns were important centers of information and meeting in colonial America as well as throughout the British Empire. They played an important role in Newport's social and cultural life. Of the many taverns that existed in 17th and 18th century Newport, only a few survive. The King's Arms Tavern is one of two which retain considerable authenticity in materials and building site, conveying the form and taste of this social and recreational institution. Newport was the second largest city in New England through much of the 18th century and in the mid 1720s counted some twenty taverns for a population of four thousand. By the middle to late eighteenth century the numbers and importance increased in tandem with the population.

The first traceable deed for the King's Arms Tavern/Thomas Walker House is dated 1721 and there is strong evidence of enlargements of the building during the mid-eighteenth century.

The King's Arms Tavern is a large two story, two pile house of five bays with a massive pilastered chimney. The roof is hipped on the east end and gabled on the west end, a unique feature on extant eighteenth century Newport buildings. Framing and construction evidence suggests that some parts of the building may, in fact, date to a time somewhat earlier than the 1721 deed seems to indicate. Many structural and stylistic elements in the building have roots in late seventeenth century architectural styles from both Newport and Rhode Island, features that often persisted into the early eighteenth century.

In particular the configuration of the chimney and fireplaces give substance to the speculation of an earlier building date for the main two-room, single pile structure. These front two rooms are generous in dimension and each contains a large fireplace with rounded side walls and a plastered cove from the lintel to the chimney girt.

The enlargement of the house with a full two story addition across the back of the building suggests a construction date of 1740 to 1760 based on some structural elements and the style of the fireplace and flue that are grafted on to the existing pilastered chimney. The fireplace is large with an oven opening on the rear wall with its body or oven area intruding into one of the curved sidewalls of the west front room fireplace. The back fireplace was later construction (1790 to 1800) modified the earlier configuration by adding two small angled fireplaces in a corner of each of the small backrooms. These rooms were created by dividing the earlier long and probably poorly heated keeping room into two smaller better-heated rooms.

The mid-eighteenth century additions seem also to be when the hipped-gabled roof was created to cover the enlarged structure. Examination of the roof framing indicates that the roof was built in this unlikely configuration rather than being modified at a later date for some unknown reason.

The house stands on land originally acquired and owned by Nathaniel Coddington, in 1706 as indicated by the Quaker Meeting Records. Records show that Coddington sold land in the area to John Rogers in 1713 and also indicate that he had extensive holdings in Newport.

In 1720 Rogers sold "land with dwelling house and tan yard" to Thomas Walker and his son John, both referred to as tanners. This provides the first documentary evidence of a structure on the property. In 1721, Thomas Walker sold "dwelling house, tan house, Tan Falls and all other buildings, fences, and improvements" to Capt. Edward Thurston who was also listed as an abutter in the deed proving that he was adding to his existing holdings in the neighborhood. Also of note is the fact that the property boundaries include the Cove, and early body of water that was steadily filled in from the 1740s through the 1890s. Water access was an important economic factor and at that time this land had water frontage and probably a wharf.

The property was sold to Peleg Carr in 1727 and to Nicholas Carr in 1733 with continuing mention of a Bark House and or Tan House as part of the transaction indicating that the tannery operation was continuous on this property through the middle of the century. Nicholas bequeathed the property to his children in 1760.

The most colorful period for the building and property is in the 1770s when Abigail Stoneman received a license and opened a coffee House at the "Sign of the King's Arms" in 1773. Stoneman did not own the property, but appears to have run her operation at the time when the property was owned by John Farriut, mariner and/or Christopher Maidenbrough, late of St. Christopher, West Indies. Stoneman represents an unusual character in the eighteenth century as she was a first-rate female entrepreneur, opening and running over a half-dozen taverns in both Newport and Middletown, Rhode Island and creating different sorts of establishments that would appeal to a variety of economic classes and clientele. In an era when most women who ran businesses inherited them or ran them by default, Stoneman was aggressive and operated with an organized sensibility and understanding of the market that would be much more familiar in the 21$^{st}$ century than it was in the eighteenth.

It is important to note that dwelling houses, taverns, some workshops and retail shops took virtually the same structural and architectural form and often switched from one use to another at different times, thus the utilization of the building at 6 Cross Street as a private dwelling and then a tavern and eventually back to a dwelling would not have been cause for major physical changes within the building.

Newport was a city more secular and more cosmopolitan than Boston and other colonial cities right from the start and this continued up to the time of the revolution. Many taverns were owned and run by women and they also held the licenses. Abigail Stoneman was probably one of the most successful and most entrepreneurial of Newport's mid 18$^{th}$ century tavern keepers – male or female.

Advertisements placed in the *Newport Mercury* by Stoneman extolled the offerings of her taverns in a survey of some twenty different ads appearing between 1765 and 1774. She opened

and ran taverns and coffee houses in Newport and Middletown. She improved the properties even when they were not owned by her in order to better serve her clientele. She offered the best wines and liquors of the day Madeira often being featured as well as food and a 'selection of imported goods' overnight accommodations, laundry, mending and tailoring services.

The tavern was truly the informational and social center for most of Newport's citizens and visitor alike. Stoneman seems to have run some of the best and her establishments, when mentioned editorially in the *Mercury*, were always described with superlatives. She seemed, by the legal notices and advertisements, to be continually opening a new place. It is not clear whether she kept control of several operations as she moved on or not, but she was indeed busy.

The *Mercury* of 8 March, 1773 reports the awarding of a license to run a tavern at the 6 Cross Street location. On 8 November, 1773 an advertisement appears announcing she has a Coffee House at the sign of The King's Arms. Records and notices don't address how long Stoneman ran the King's Arms Tavern and very little mention of her has been uncovered after the 5 September, 1774 when her marriage to "Sir John Treville, Knight of Malta, Capt. of Cavalry in the service to his most Christian Majesty" was announced in the Mercury.

The building returned to a dwelling sometime after the revolution and changed ownership every fifteen to twenty years through the nineteenth century. In the twentieth century it became a building of cheaper and cheaper apartments until in the early 1960s it was declared unfit for habitation. Empty and uncared for, it was purchased for restoration in the mid 1960s. This project did not reach completion until the Newport Restoration Foundation purchased the building in 1968 and completed a thorough and careful restoration in 1973. This returned the building to a role as a private residence, which is rented to a tenant while being continually maintained and preserved by the Newport Restoration Foundation.

***Sources:*** *Downing & Scully, The Architectural Heritage of Newport Rhode Island 1640-1915; Daniels, Bruce, Puritans at Play; Earle, Alice Morse, Stage-Coach and Tavern days; Newport Mercury Newspapers, 19 April 1773; NRF archives.*

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**Justification for Inscription**
*3d - Describe the Integrity and Authenticity of the property*

The property was purchased in 1968 by the Newport Restoration Foundation. It was in a serious state of deterioration as result of fifty to one hundred years of neglect. This minimized changes to the building and though restoration was extensive there was significant fabric to guide the restoration process to mid-eighteenth century configurations. The work was completed in 1973. The building survives with authenticity of materials and site integrity, although it is currently in use as a dwelling.

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**State of Preservation**
*4a - Describe the present state of preservation and note repairs needed*

The building is owned by the Newport Restoration Foundation, whose mission is the continuing preservation of the eighteenth century building it owns; thus it is in a fine state of repair and

preservation. Continuing preservation and maintenance is guided by the Foundation's Architectural Collection Plan.

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**Protection and Management of the Property**
*5a - Describe any restrictions on public access to the property*
*5b - List protective measures and legal instruments and their effective dates*
*5d - Describe existing public plans including the property*

The exterior of the building is easily visible from the street. The current use is as a private residential property administered by the Newport Restoration Foundation and therefore the interior is not available to the general public.

The King's Arms Tavern lies within the boundaries of the City of Newport's historic district zone, and is subject to municipal review with respect to any proposed changes *(see main nomination form for details)*

All properties in the area come under the Comprehensive Use Plan for Newport (*see main nomination form for details*).

**Property Inventory Form**

**Nomination Name: Colonial Newport and the "Lively Experiment"**
**Property Name: Nichols-Wanton-Hunter House**
**Property Location: 54 Washington Street**
**Property Legal Description: Plat 16, Lot 32**
**Property Area: 0.174 hectare (0.43 acre)**
**Property Owner: Preservation Society of Newport County**

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**Description and History of the Property**
*2a - Describe the architecture and setting, and uses present and traditional*
*2b - Describe the history of the property and any changes over time*
*2c - Describe any intrusions within the property boundary*

*Built before 1748; enlarged after 1758; alterations in 1800s, 1840s, 1870s, 1920s; restored 1946-53. The Nichols-Wanton-Hunter House is a National Historic Landmark and has been recorded by the Historic American Buildings Survey.*

The Nichols-Wanton-Hunter House, with its richly-appointed interiors, is one of the finest examples of Georgian Colonial architecture from Newport's "golden age" in the mid-eighteenth century, reflecting the ambitions and success of its 18th century merchant prince owners in a free-thinking society. Finished to the highest levels of craftsmanship and style, the house contains some of the best-preserved Wrenian Baroque interiors in America, featuring paneled walls, raised bolection moldings, broken cornices, and fluted black and gold pilasters in the Corinthian order. As with the William Vernon House (46 Clarke Street), it began as a two story, center chimney, lobby-entry house; it was expanded to its present central hall plan after 1758 during Newport's golden era of pre-Revolutionary prosperity. The current house is a large two-and-one-half story frame and clapboard structure with a balustraded gambrel roof. The house is of heavy stud construction with brick filled walls plastered over in true English half-timber. Oak horizontal strip-lapped sheathing boards are laid over the half timbering and covered with beaded strip lapped clapboards. The interior has a typical mid-eighteenth century floor plan of four rooms, two on either side of a wide central hall. The mahogany staircase in the center hall has richly carved balusters in a variety of twisted shapes, located behind a low elliptical dividing arch on consoles, similar in form to the William Vernon House. The house is associated with an extant wharf and offices/warehouses (no longer extant) which were connected to the trading fortunes of its owners in the 18th and early 19th centuries.

The rectangular windows are arranged symmetrically on the east (land) side, with five on the second floor and four on the first, and on the ends, but the water façade has an asymmetrical arrangement of two windows to a floor north of the central hall, and one per floor to the south. A round-headed window lights the stair landing above the segmented pediment of the door on the west (water) side; a rectangular window lights the second floor hall above the door on the east side. The asymmetry of the windows supports the belief that the southern part of the house was constructed after 1758.

In 1748 Deputy Governor Jonathan Nichols (served 1753-56), a prosperous merchant, proprietor of the White Horse Tavern, owner of at least one privateer and other ships as well as a large farm in Portsmouth, and son of a deputy governor of the same name, purchased two lots at the Point

with wharves and buildings. Although there is no mention of a dwelling house in the deed, it is possible that the two-story, center-chimney house already existed on the site. It seems unlikely that a prominent and wealthy merchant of Nichols' stature would erect a new building in this form after 1748 while his cohorts were building large, double-pile mansion houses. It is more likely that he improved the building, perhaps with additions and interior remodeling as at the William Vernon House before it was enlarged to its present form. At any rate, the Ezra Stiles map of 1758 shows that the building occupying the site still had only one chimney and was two stories in height.

Nichols died in 1754 and two years later Col Joseph Wanton, Jr., son, grandson, and nephew of four colonial governors, and himself later a Deputy Governor (1764, 1767) allied with the Providence Stephen Hopkins faction, purchased the "wharf and mansion house, warehouse, stables, and buildings" for 36,000 pounds. Wanton was also a merchant involved with his father's firm of Joseph and William Wanton and Company. Like most other merchants in Newport at this time, they were important players in the slave trade. It is believed that Wanton was responsible for the enlargement of the house to its present form. This involved replacement of the chimney and complete remodeling of the rooms in the original house; and the addition of the central hall and two rooms with a chimney south of the hall, all under a new gambrel roof that provided considerable living space in the garret for the slaves owned by Wanton.

Wanton was also responsible for most, if not all, of the elaborate woodwork installed throughout the house. Five of the original eight rooms in the house were paneled from floor to ceiling with raised or bolection paneling, like that found in Trinity Church and the Colony House (1739) giving rise to the possibility that at least some of the paneling is older and reused from another building, or perhaps a survivor from the Nichols-era building.

The northeast parlor is among the more spectacular rooms surviving in Newport. Corinthian-style pilasters flank the fireplace with two shell-backed cupboards to either side. Carved cherubs are installed above the cupboards, and the pilasters, cupboards, shelves, baseboards, and moldings below the window seats were painted in a faux-marble finish. The southeast parlor was grained to imitate walnut or mahogany; other rooms were grained to imitate cedar. The northeast chamber is finished almost as elaborately as the parlor below. The cellar originally contained a kitchen and laundry; the garret contained rooms for slaves and later servants and children.

Joseph Wanton, Jr. was an avowed Loyalist during the Stamp Act crisis in 1765, and as the Whig cause gained momentum and support in the ensuing decade the Wantons lost popularity. In 1774 Joseph took command of three companies of Loyalists organized to defend and secure Newport for the Crown. He was arrested twice over the next two years, each time refusing to swear allegiance to the Revolutionary cause. His father was ousted as colonial governor in 1776, but when the British forces occupied Newport, the family was allowed to return to residency at their house. They ultimately fled with the departing British forces three years later for New York, and Joseph, Jr. died there in 1780. The State of Rhode Island confiscated his estate at the Point, and Admiral de Ternay, Commander of the French Fleet, was given use of the house as his residence and headquarters. After the war the house remained empty for a number of years and then was owned by a string of absentee owners and occupied by tenants who let the house deteriorate.

In 1805 William Hunter purchased the house at a sheriff's auction. A native Newporter, he was trained in the law in England, but returned to practice in Newport and to make a career in politics. Hunter made a number of cosmetic improvements to the building, but within a few years was sent to Washington to serve as a U.S. Senator for Rhode Island, a position he filled until 1821. From 1834 to 1844 he served as charge d'affaires to Brazil, finally retiring to his home in Newport. During his absence the house was used as a boarding house and deteriorated considerably. After Hunter's death in 1849 his widow leased the property from 1851 to 1863 when it was finally sold. A succession of owners followed, with the house serving as a genteel boarding house for the customers of a steamboat company, and a home for individual families. In the 1870s the house was extensively remodeled for use as a convalescent home, with the front and rear entrances modernized, a rear porch constructed, and two round-headed windows on the west façade and the pedimented doorways on the front and rear elevations removed. Architect Charles McKim, working at the time on remodeling the John Dennis House across the street, rescued the rear doorway and applied it to the Dennis House where it remained until the restoration of the 1950s, when it was returned to the Nichols-Wanton-Hunter House, but applied to the east or street façade. In 1917 the house was purchased by the Sisters of St. Joseph, who used the building as a convent.

The property was purchased in 1945 by a group of concerned citizens who banded together with contributions to form the "Committee of One Hundred" to save the house, which was threatened with demolition. The next year the property was transferred to the newly-formed Preservation Society of Newport County and the Nichols-Wanton-Hunter House became their first restoration project. The goal was to return the house to the time of Colonel Wanton (1757-1779). Paint research was undertaken by George Downs of the Metropolitan Museum of Art in New York and guided color selection.

The property being nominated includes the Nichols-Wanton-Hunter House on a small lot; there are no other structures on the property and there are no intrusions.

***Sources:*** *The Early Architecture and Landscapes of the Narragansett Basin, Myron O. Stachiw, Editor, published in 2001 by the Vernacular Architectural Forum. The Architectural Heritage of Newport, Rhode Island, Antoinette F. Downing and Vincent J. Scully, Clarkson N. Potter, 1967. The AIA Guide to Newport, Ronald J. Onorato, AIA Rhode Island Architecture Forum, 2007. Newport Through its Architecture, James L. Yarnall, Salve Regina University Press, 2005. Buildings of Rhode Island, William H. Jordy, Oxford University Press, 2004. National Historic Landmark Inventory Form, 1975.*

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**Justification for Inscription**

*3d - Describe the Authenticity and Integrity of the property*

The Nichols-Wanton-Hunter House possesses great authenticity of appearance and materials to the mid-to-late-eighteenth century, the period of significance of this nomination. The setting is also exceptionally authentic; of all the many historical streetscapes in Newport, Washington Street best reflects the most distinguished architecture of the pre-revolutionary war era of large mansions. In the Point, the neighborhood where the house is located, there are over one hundred houses from the Colonial period.

**State of Preservation and Factors Affecting the Property**
*4a - Describe the present state of preservation and note repairs needed*

The Nichols-Wanton-Hunter House is maintained by the Preservation Society of Newport County as a house museum, and is in an excellent state of preservation.

**Protection and Management of the Property**
*5a - Describe any restrictions on public access to the property*
*5b - List protective measures and legal instruments and their effective dates*
*5d - Describe existing public plans including the property*

The Nichols-Wanton-Hunter House is operated as a historic house museum by the Preservation Society of Newport County and is open to the public.

The Nichols-Wanton-Hunter House lies within the boundaries of the City of Newport's historic district zone, and is subject to municipal review with respect to any proposed changes *(see main nomination form for details)*

The Nichols-Wanton-Hunter House is included in the State Comprehensive Plan element for historic structures located in Newport *(see main nomination form for details).*

**Property Inventory Form**

**Nomination Name: Colonial Newport and the "Lively Experiment"**
**Property Name: Redwood Library and Athenaeum**
**Property Location: 50 Bellevue Avenue**
**Property Legal Description: Plat 25, Lot 99**
**Property Area: 0.6353 hectare (1.57 acres)**
**Property Owner: Redwood Library and Athenaeum**

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**Description and History of the Property**
*2a - Describe the architecture and setting, and uses present and traditional*
*2b - Describe the history of the property and any changes over time*
*2c - Describe any intrusions within the property boundary*

*Built 1748, Peter Harrison, architect; additions in 1858, 1875, 1913, 1986, 2005. Restorations in 1791, 1915, 1931, 1998-2006. Redwood Library and Athenaeum is a National Historic Landmark and has been recorded by the Historic American Buildings Survey.*

Redwood Library, elevated above the core of the old town and the seaport down the hill, is the perfect symbol of Newport's mid-eighteenth century intellectual sophistication and economic vitality, based upon a society of free-thinkers. It is now the oldest community lending library in America, housed in the oldest library building in continuous use in the country. A wooden rusticated Roman Doric Temple with portico and wings, the Redwood stood completed nearly forty years before Thomas Jefferson turned to classical architectural examples for the Capitol of Virginia. An unusually detailed set of specifications exists for the building, including interior design and finishes. Similarly, a detailed record exists for the books in the Original Collection purchased with funds donated by library namesake Abraham Redwood; remarkably, the Redwood today has approximately 90% of the volumes in that collection.

The library was an outgrowth of the Philosophical Club organized in 1730, a group of learned men of a mix of religious faiths, including Jews, Baptists, Congregationalists, Anglicans, and Friends, and outstanding citizens who assembled periodically for literary and philosophical discussions. They gathered around Bishop Berkeley, the noted philosopher, poet, and churchman who lived for a time in nearby Middletown. After Berkeley returned to England in 1732, the desire to perpetuate such an organization that encouraged intellectually free discourse was fostered by others, notably with gifts from two successful merchants that helped erect the library building and amass its original collection of books. Merchant Abraham Redwood donated 500 pounds sterling for the purchase of "useful books suitable for a Public Library," and persuaded the other 45 original members to provide funds to construct the library on land donated by member, Henry Collins on the perimeter of the built-up townscape at the time.

The Redwood Library was built in 1748 after the designs of Peter Harrison, an English-born gentleman-architect who resided in Newport, and is the most architecturally significant of his many buildings. It was important at the time because it was a unique exemplar in America of the newest English mode—the Palladian style, and it also pointed to the direction of the future evolution of architectural style. With its Roman-Doric temple façade, approached by steps between parotids, and with its pedimental gable carried back to form the main roof slope, it was the first approximation in America of the classical temple form. In the post-colonial years, this

form was to become increasingly popular and culminated in the classical temples of the early Republic and 19th-century Greek Revival periods. It is the first documented Harrison design and one of five buildings still standing that Harrison is known to have designed. It is the first of the three that are still standing in Newport, including Touro Synagogue and the Brick Market.

The building was built in wood, as was the Newport tradition. The exterior walls were rendered in "rustication" - pine planks carved to imitate stone blocks and beveled at the edges. The pine planks were then painted with paint mixed with sand, lending the surface the crisp yet granular look of a Palladian granite structure. The form of the building, a Roman Doric temple with portico and wings, was derived from one of Harrison's many architectural books and was clearly based on a Palladian design. As such, it was the first building of its kind in Newport, and was probably inspired by designs in Edward Hoppus' *Palladio* or Isaac Ware's *Designs of Inigo Jones and Others,* both of which were part of Harrison's extensive library of architectural books and both of which showed similar buildings.

The interior originally consisted of two small offices – the wings – on either side of a single large room with proportions nearly that of a "double cube," with walls lined by bookcases treated architecturally. For the rear wall of the main room, Harrison introduced three Palladian or Venetian windows. Palladio had popularized this type of tripartite round-arched window in the sixteenth century. In 1858, the English architect George Snell, who opened the firm Snell and Gregorson in Boston in 1850, added a new reading room to the rear of the original building. He relocated these windows to the south side of the extension, and repeated them on the north side with new matching windows. An addition designed to be an art gallery was built in 1875 after the design of George Champlin Mason, a Newport architect. An addition containing fireproof stacks followed in 1913, and in 1986 the Aletta Morris McBean Wing was added. The most recent addition was completed in 2005 to designs by Shepley, Bulfinch, Richardson and Abbott. All of the additions are respectful of the original building and extend from the rear of the original structure, making it possible to appreciate the original design.

Norman M. Isham restored the original building in 1915 to an interior colonial appearance. Additional interior and exterior restoration work occurred 1998 - 2006 in part funded by a Save America's Treasures grant. The site occupied by the Library was designed by architect John Russell Pope in 1934, and incorporated a bronze reproduction of Houdon's original statue of George Washington at the State House in Richmond, VA. The grounds also contain the relocated small octagonal summerhouse from Abraham Redwood's country estate, also attributed to Harrison, though no direct documentation confirming him as the designer exists. The summerhouse is also rusticated, and the inspiration for its bell-capped roof is found in another of Harrison's architectural books, Gibb's *Book of Architecture* (1728).

The property being nominated contains the Redwood Library building and its additions, as well as the Abraham Redwood garden pavilion. There are no other structures on the property, and there are no intrusions.

***Source:*** *The Early Architecture and Landscapes of the Narragansett Basin, Myron O. Stachiw, Editor, published in 2001 by the Vernacular Architectural Forum. The Architectural Heritage of Newport, Rhode Island, Antoinette F. Downing and Vincent J. Scully, Clarkson N. Potter, 1967. Newport Through its Architecture, James L. Yarnall, Salve Regina University Press, 2005. AIA*

*Guide to Newport, Rhode Island, Ronald J. Onorato, AIA Rhode Island Architecture Forum, 2007. Nomination Papers for National Historic Landmark Status, 1962.*

**Justification for Inscription**

*3d - Describe the Authenticity and Integrity of the property*

The Redwood Library is an extraordinary building on many levels, and therefore the existence of the original exterior and interior design (save for the series of respectful additions extending east from the original block), materials and the original collections give great authenticity to this key eighteenth century Newport building. The original building has been restored to its original appearance , and therefore contributes to the period of significance of this nomination. As is the case with the other properties included in this nomination, visitors will experience an authentic space that provides a powerful witness to the individuals who created it and the ideals that motivated them.

**State of Preservation**

*4a - Describe the present state of preservation and note repairs needed*

The Redwood Library has just completed a multi-year effort to rehabilitate its buildings and to modernize its systems. The original Peter Harrison building is in excellent condition, as are the original collections within.

**Protection and Management of the Property**

*5a - Describe any restrictions on public access to the property*
*5b - List protective measures and legal instruments and their effective dates*
*5d - Describe existing public plans including the property*

The Redwood Library is open to the public.

The Redwood Library lies within the boundaries of the City of Newport's historic district zone, and is subject to municipal review with respect to any proposed changes *(see main nomination form for details)*

Redwood Library is included in the State Comprehensive Plan element for historic structures in Newport *(see main nomination form for details)*

Redwood Library is subject to a preservation easement held by the State Historic Preservation Office as a result of a Save America's Treasures grant. The easement is for 50 years and began on May 27, 2005.

**Property Inventory Form**

**Nomination Name: Colonial Newport and the "Lively Experiment"**
**Property Name: Samuel Hopkins House**
**Property Location: 46 Division Street**
**Property Legal Description: Plat 24, Lot 8**
**Property Area: 0.0243 hectare (0.06 acre)**
**Property Owner: Theodore and Vance Gatchel**

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**Description and History of the Property**
*2a - Describe the architecture and setting, and uses present and traditional*
*2b - Describe the history of the property and any changes over time*
*2c - Describe any intrusions within the property boundary*

*Built ca. 1751; enlarged third quarter of eighteenth century; alterations in early and mid-nineteenth century, and late twentieth century. Samuel Hopkins House is within the Newport National Historic Landmark District.*

The Samuel Hopkins House represents an excellent example of the eighteenth century transformation and updating of an earlier structure into a popular vernacular form in Newport. During the last two decades of the eighteenth century (1786-1803) it served as the parsonage for the minister of the First Congregational Society in Newport, Dr. Samuel Hopkins, an ardent abolitionist and the hero of Harriett Beecher Stowe's *The Minister's Wooing*. During the Revolutionary War it was the home of Dr. Isaac Touro, who came to Newport from Amsterdam in 1758 and served as the Chuzzan, or reader, for the Jewish congregation at the synagogue.

The house is a plank-framed, two story structure with a gambrel roof, oriented with its gable end to the street. The principal entry is through an off-center doorway in the west gable end, or street façade. Two brick chimneys are set close together near the middle of the building. The house reflects two major phases of construction of which the latter corresponds to Hopkins residency.

The first phase of construction began with the front or west half of the house as a two-story, end chimney, gable-roofed building with its ridge set parallel to the street and an integral rear lean-to. The two story portion measured approximately eighteen by twenty-eight feet. Its date of construction is uncertain, but it might date to the beginning of the eighteenth century. The small room now located to the north (left) of the entry was originally the framed end-chimney bay. The room to the south (right) was the original hall. It is framed with a transverse summer beam supported by a prick post in the front or west wall. Only a few examples of transverse summer beams are known in Newport and the region, being much more common in Essex County north of Boston. Originally a large fireplace opened into this room from the north, in the area now covered by the staircase. A second, smaller fireplace may have opened into the rear lean-to from the east side of the chimney mass. On the second floor the exposed former front plate and the northwest post reveal simple chamfering and stops. The post is not shouldered or "gunstock" in form. At the garret level the original tie beams, now extending only half the depth of the house, reveal empty mortises for principal rafters and ends cut at the angle of the original roofline. The second floor summer is not chamfered suggesting that the ceiling was always plastered. Little evidence remains of other original interior finishes.

The First Congregational Society purchased the property in 1786 for its parsonage after the earlier parsonage, located on Washington Street at the Point, was destroyed by the occupying British forces during the war. It is likely that the building was already enlarged to its present configuration in a second phase of building, as the records of the Society show the committee voted that there "be such repairs put on the parsonage house as is necessary at present and no more." The second phase changes made to the building prior its purchase in 1786 include the removal of the rear lean-to and construction of a two-story addition across the back of the house, giving the house a fairly standard square-plan form of the Newport variety, with small rooms and larger rooms occupying opposite corners of the house. At this time the present gambrel roof was built over the entire structure. The mill-sawn lower rafters and collars, set at about four-foot intervals, are joined with mortise and tenons and support a plank plate to which the upper rafters are nailed. Evidence for a staircase formerly located in the rear section suggests that the present front staircase may be later and that the original chimney may have remained in place through the eighteenth century. This may explain why the principal entry was not into the smaller end bay (former chimney bay) but into the principal room. To enter the rear rooms one must climb several steps. The reason for this is that the house sits on sloping land. In order to keep the sills sufficiently off the ground to prevent deterioration the rear portion of the house was set nearly two feet higher than the front.

A new chimney and fireplace was constructed on the east wall of the southwest room or parlor, probably before the end of the eighteenth century allowing the removal of the large, original end chimney. Early in the nineteenth century a second chimney and fireplace was built just to the east and opening into the northeast room. At this time the rear staircase was removed and the present rear stairs to the second floor constructed, and the present front stairs built. As this new fireplace was not a cooking hearth, the kitchen must have been relocated into a rear lean-to (the current rear kitchen addition replaced an earlier kitchen lean-to). By the mid-nineteenth century, the front entry was recessed and paneled. Later additions included the two dormers on the south slope of the roof and, in the twentieth century, replacement of the rear ell with a modern kitchen addition and new bathrooms.

The property being nominated includes the Samuel Hopkins House on a small lot. The only other structure on the lot is a small playhouse. There are no intrusions.

***Sources:*** *The Early Architecture and Landscapes of the Narragansett Basin, Myron O. Stachiw, Editor, published in 2001 by the Vernacular Architectural Forum. The Architectural Heritage of Newport, Rhode Island, Antoinette F. Downing and Vincent J. Scully, Clarkson N. Potter, 1967.*

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**Justification for Inscription**

*3d - Describe the Authenticity and Integrity of the property.*

The Samuel Hopkins House has been restored on the exterior to its late eighteenth century appearance, the period of significance for this nomination.

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**State of Preservation and Factors Affecting the Property**

*4a - Describe the present state of preservation and note repairs needed*

The Samuel Hopkins House is well-maintained by its private owner, and is in excellent repair.

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**Protection and Management of the Property**
*5a - Describe any restrictions on public access to the property*
*5b - List protective measures and legal instruments and their effective dates*
*5d - Describe existing public plans including the property*

The Samuel Hopkins House is a private residence, but is readily visible from the public right-of-way.

The Samuel Hopkins House lies within the boundaries of the City of Newport's historic district zone, and is subject to municipal review with respect to any proposed changes *(see main nomination form for details)*

The Samuel Hopkins House is included in the State Comprehensive Plan element for historic structures in Newport *(see main nomination form for details)*

**Property Inventory Form**

**Nomination Name: Colonial Newport and the "Lively Experiment"**
**Property Name: Seventh Day Baptist Meeting House**
**Property Location: Attached to Newport Historical Society, 82 Touro Street**
**Property Legal Description: Plat 24, Lot 289**
**Property Area: 0.1255 hectare (0.31 acre)**
**Property Owner: Newport Historical Society**

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**Description and History of the Property**
*2a - Describe the architecture and setting, and uses present and traditional*
*2b - Describe the history of the property and any changes over time*
*2c - Describe any intrusions within the property boundary*

*Constructed 1730; moved and restored 1887; moved and encased in brick 1915. The Seventh Day Baptist Meeting House is within the Newport National Historic Landmark District and has been recorded by the Historic American Buildings Survey.*

The Seventh Day Baptist Meeting House, now attached to Newport Historical Society headquarters building, retains some of the most elaborate eighteenth century interior woodwork in Newport. The tall pulpit raised against the back wall opposite the entrance with its sounding board and staircase of elaborate carved balusters and carved brackets easily dominates this small twenty-six by thirty-six foot room. A gallery with bolection paneling in the breastwork surrounds the room on three sides, further accentuating the primacy of the pulpit. This woodwork easily matches the richness and quality found in nearby Trinity Church. It attests to the fact that at least some dissenting denominations in Rhode Island traditionally noted for the restrained use of ornament in their meetinghouses, had no qualms about the use of exuberant detailing.

By the third quarter of the seventeenth century, there were a few Seventh Day Baptists settled in Newport. In 1671 a group of like-minded worshippers split from the larger community of Baptists to form their own congregation. Although members of the Seventh Day Baptist congregation probably met in private dwellings through the late seventeenth century, membership and resources were large enough by the first decade of the eighteenth century to erect a permanent meeting house. This was the denomination founded by Stephen Mumford, who built a home a short distance away now known as the Wanton-Lyman-Hazard house. In 1706 land was purchased for a lot on what is now Barney Street east of Spring Street. A very modest wooden meeting house measuring seventeen by twenty-six feet was erected within a short period. A quarter century later, the congregation decided to build a larger structure to contain their growing membership. On November 9, 1729 they voted that "a meetinghouse be Built twenty-six feed in length and twenty-six feet in Breadth on part of the land wherein their present meeting house now stands."

On June 30, 1730 the frame of the new meeting house was raised and over the next few months the interior was fitted out with its elaborate pulpit, high box pews, and gallery. Two stories in height, the plan and scale of the building is typical of eighteenth century New England meeting houses. The one feature that is slightly unusual is the single entrance on one of the long walls with the pulpit standing opposite. Most meeting houses had secondary entrances along their

shorter sidewalls. The present doorway on the back wall to the right of the pulpit is an insertion added in the late nineteenth century when the building was no longer used for services but housed the Newport Historical Society.

Originally, the floor was filled with fourteen box pews with a center aisle leading from the doorway to the pulpit. Slip pews replaced these paneled box pews in 1840; the paneling from the box pews was used to dress up the walls below the chair rail, which were originally sheathed with three plain horizontal boards. A staircase rises in one corner to an additional ten pews and seats in the galleries though now slightly altered from its original double landing configuration. The posts supporting these galleries are replacements from the 1860s. As was common with New England's ecclesiastical buildings through the colonial period, the two story posts, set along twelve-foot bays, project into the room and are sheathed. The ceiling is slightly curved and was supported by a king post roof, which was reworked in the late nineteenth century with the insertion of two tie rods to stop the walls from spreading. Two other features warrant attention. A black lacquered clock made in 1731 by William Claggett of Newport is attached to the gallery breastwork opposite the pulpit. In 1773 John Tanner gave the two Decalogue tablets attached to the back of the pulpit.

Built four years after Trinity Church, the Seventh Day Baptist Meeting House has woodwork that resembles the work of Richard Munday, the builder of the Anglican Church, though no documents link him with this structure. The bolection paneling of the gallery breastwork is similar to Trinity; the use of pilasters and compass-headed moldings in the pulpit and circular and diagonal patterns in the soffit of the sounding board repeat patterns used by Munday in the earlier Anglican Church. Finally, the tour de force is the three different patterns of spiral balusters of the pulpit staircase, which are far more elaborate than the ones at Trinity. The stair brackets have carved floral motifs. Such woodwork should not necessarily be associated with Munday alone but is part of a regional pattern. In contrast to the "neat and plain" style of the Chesapeake, the wainscot of some New England interiors is often a riot of compass-headed panels, diagonal panels, raised paneling with bolection moldings, and articulated posts and pilastered bays with corresponding projecting cornice breaks.

With the westward migration of many Seventh Day Baptists in the early nineteenth century, the Newport congregation declined. Between 1836 and 1843 the church conducted no business though it did hold a few services led by its aging minister. Over the next three decades the meeting house was leased to other Baptists (including African Americans) for services, but the dwindling members of the Seventh Day Baptist Church finally recognized the futility of trying to maintain the structure and sold it to the Newport Historical Society in 1884 for their headquarters. The Society made substantial repairs to the roof and foundations to keep the building standing. In 1887 the building was moved across Barney Street to a new location just above Touro Synagogue. Two years later a wooden addition was constructed to the rear of the meetinghouse to provide more space for the Society. In 1902-03 a brick structure was built on Touro Street to house the Society's library. Finally, in 1915 the old wooden wing that had been erected in 1889 was pulled down, the meeting house was moved yet again to the back of the lot and encased in brick for fire protection; the brick walls were built in such a way as to provide several inches space between the old and new surfaces. It was connected to the expanded premises of the Society by a three story addition. Though the exterior is now hidden from view by this brick, fire-resistant cocoon, the interior was little affected by this early 20th century building conservation effort, preserving in peculiar circumstances the interior context of one of

the most ornamental pulpits and staircases ever built in eighteenth century New England. The exterior building form, fenestration and gable roof are visible from Barney Street.

***Source:*** *The Early Architecture and Landscapes of the Narragansett Basin, Myron O. Stachiw, Editor, published in 2001 by the Vernacular Architectural Forum. The Architectural Heritage of Newport, Rhode Island, Antoinette F. Downing and Vincent J. Scully, Clarkson N. Potter, 1967. AIA Guide to Newport, Ronald J. Onorato, AIA Rhode Island Architecture Forum, 2007.*

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**Justification for Inscription**
*3d - Describe the Authenticity and Integrity of the property*

The interior of the Seventh Day Baptist Meeting House retains great authenticity in terms of appearance and materials. The outstanding, rare and exhuberant Colonial woodwork on the interior is a surprise given the small and plain design of the exterior (existing but not currently visible), and is eloquent testimony to the fact that in eighteenth century Newport dissenting congregations had no need to hide or avoid making major architectural statements. Except for the current absence of pews, the visitor will experience an early eighteenth century dissenting meetinghouse of the period of significance of this nomination.

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**State of Preservation and Factors Affecting the Property**
*4a - Describe the present state of preservation and note repairs needed*

The exterior envelope of the meeting house is sound, though not currently visible. The historic interior woodwork is very intact, but in need of minor repairs and painting.

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**Protection and Management of the Property**
*5a - Describe any restrictions on public access to the property*
*5b - List protective measures and legal instruments and their effective dates*
*5d - Describe existing public plans including the property*

The Seventh Day Baptist Meeting House is open for tours as part of the Newport Historical Society exhibits.

The Seventh Day Baptist Meeting House lies within the boundaries of the City of Newport's historic district zone, and is subject to municipal review with respect to any proposed changes *(see main nomination form for details)*

The Seventh Day Baptist Meeting House is included in the State Comprehensive Plan element for historic structures in Newport *(see main nomination form for details)*

**Property Inventory Form**

**Nomination Name: Colonial Newport and the "Lively Experiment"**
**Property Name: Touro Synagogue**
**Property Location: 85 Touro Street**
**Property Legal Description: Plat 24, Lot 25**
**Property Area: 0.0931 hectare (0.23 acre)**
**Property Owner: Congregation Jeshuat Israel**

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**Description and History of the Property**
*2a - Describe the architecture and setting, and uses present and traditional*
*2b - Describe the history of the property and any changes over time*
*2c - Describe any intrusions within the property boundary*

*Built 1759-1763, Peter Harrison architect; extensive restoration completed 2007*
*Touro Synagogue is a designated National Historic Site and has been recorded by the Historic American Buildings Survey*

Touro is the earliest surviving synagogue in North America and is remarkably authentic in materials and design. On December 2, 1763, what was then known as the Jew's Synagogue was dedicated, the first temple of worship built for Newport's growing Jewish population. Less than thirty years later, with the memorable exchange of letters between its Warden, Moses Seixas, and President George Washington in 1790, the concept of religious freedom was articulated in a way that still resonates today. Thirty years later (in 1820) the first Touro family bequest initiated a repair campaign that may be one of the earliest deliberate preservation projects in the United States.

Well-known as a masterpiece of classical architecture, the Synagogue was designed Newport's classical architect, Peter Harrison. Touro Synagogue is distinguished by the compactness and eloquence of its composition, and by the fact that it alone of the buildings designed by Harrison is largely unaltered. Its chaste, almost severe, exterior is complimented by a richly ornamented and exuberant, galleried interior in the classical Georgian taste, providing testament to the successful establishment and acculturation of the Jewish population in Newport. Harrison, who had lived in the American colonies since 1738, was an embodiment of the Enlightenment: merchant by profession, architect by avocation, as well as engineer, surveyor, and wood carver. He was well-schooled in the vocabulary of classicism promulgated by the eighteenth century interest in Palladio's work, and owned a considerable library of architectural books.

The building of the "Jew's Synagogue" started in 1759 with the acquisition of the land; dedication of the building occurred four years later. Peter Harrison's two story, hip-roofed structure with an attached school wing is set slightly off from the Newport street grid to allow congregants viewing the Ark to face east as tradition dictates. Originally the exterior brick walls were not painted and the wood elements were painted a dark grayish tan. The plain exterior derived from Harrison's study of eighteenth century Spanish and Portuguese Sephardic synagogues of Amsterdam and London. The bricks of the south and west elevations are laid up in Flemish bond with headers comprising every fourth course. The east and north elevations were laid in the more economical common bond. The brick masonry was relieved by a brown sandstone belt course at the sanctuary block and a brick belt course on the school wing, molded

wood window trim, and ashlar-patterned brown sandstone foundation facings. The upper windows of the school wing are early if not original. The formal entrance portico supported by plain columns with Ionic capitals was completed shortly after the 1763 dedication. The door on the west elevation of the school wing gives access to two rooms for religious study and a stairway leading to the second story sanctuary gallery for female worshippers. The original hip roof had a lower pitch with wood shingles.

The interior plan employs superimposed classical orders on a two-level colonnade with twelve columns symbolizing the Twelve Tribes of Israel. Inigo Jones's celebrated two-story banqueting hall interior for Whitehall Palace in London of 1619-1622 has been suggested as a general source. Inside the sanctuary, the high vaulted ceiling and plaster walls were coated with a simple white lime wash. The plaster was applied directly to the interior face of the brick walls. The two storied colonnade supported an upper gallery for women's seating along the south, west, and north walls. The two chief architectural features of Jewish worship – the Ark, the large cabinet holding the Torah scrolls, and the Bimah, a raised platform and lectern to hold the Torah for reading – were skillfully crafted to Peter Harrison's English pattern book-based designs. Details for the gallery columns, balustrades, and the Ark of the Covenant were drawn were drawn from James Gibbs' *Rules for Drawing* and Battey Langley's *Treasury of Designs.* The wood enframement above the Ark may have surrounded a painting of the Decalogue. Built in bench seating around the perimeter, the Bimah and the Ark were constructed out of white pine and a stained deep red, possibly enlivened with painted wood graining to simulate hardwood. However, this treatment did not last long. It was painted over prior to the American Revolution in a polychrome scheme of gray with pinkish gray highlights.

In 1780 the Synagogue, almost the only public building to survive the Revolution undamaged, served as the meeting place for the Rhode Island General Assembly and for sessions of the Supreme Court of Rhode Island. George Washington visited the building on two occasions, first in 1781 and second when he became President in August of 1790. At this time he sent a letter to the Hebrew Congregation in Newport in reply to an address by Moses Seixas, Reader, extolling the benefits of the new government in terms of religious freedom and liberty of conscious, and in contrast to the persecution so often inflicted upon Jews. The letter contains the words "For happily the government of the United States, which gives to bigotry no sanction, to persecution no assistance, requires only that they who live under its protection should demean themselves as good citizens in giving it on all occasions their effectual support."

In the two centuries following the Revolution, the building benefited from a remarkable legacy of maintenance, stewardship, and conscientious interventions. In 1826-1828 the interior and exterior were restored, and the present painting of the Decalogue was installed. By the middle of the nineteenth century the exterior sandstone and the wood trim were painted matching colors, and a slate walkway and the granite gate, walls and fence were constructed. A slate roof was introduced in the 1860s when the pitch of the hip roof was increased.

A second restoration occurred in 1959-1963. This second restoration resulted in the appearance of the synagogue today. The present crown molding was introduced in 1959 but the modillions date to 1763. Reproduction sash were installed in the Sanctuary in 1959 and exterior shutters removed. The present slate roof was installed in 1959. A third restoration was undertaken with the help of a federal Save America's Treasures grant, completed in 2007.

The property nominated includes Touro Synagogue on a small lot. There are no other structures on the property, and there are no intrusions.

***Source:*** *The Early Architecture and Landscapes of the Nararganssett Basin, Myron O. Stachiw, Editor, published in 2001 by the Vernacular Architectural Forum. The Architectural Heritage of Newport, Rhode Island, Antoinette F. Downing and Vincent J. Scully, Clarkson N. Potter, 1967. Newport Through its Architecture, James L. Yarnall, Salve Regina University Press, 2005.*

**Justification for Inscription**
*3d - Describe the Authenticity and Integrity of the property*

Touro Synagogue retains a remarkable degree of authenticity in terms of design, appearance and materials. The building has not undergone any significant alteration or addition from the time of its original completion, and has been the beneficiary of periodic maintenance to maintain its authenticity. The interior space is an intact eighteenth century worship space, and conveys both the nature of worship at that time and the status of Jews in Colonial Newport.

**State of Preservation and Factors Affecting the Property**
*4a - Describe the present state of preservation and note repairs needed*

Touro Synagogue has just undergone a thorough restoration on both the interior and exterior. The building is in a very high state of preservation.

**Protection and Management of the Property**
*5a - Describe any restrictions on public access to the property*
*5b - List protective measures and legal instruments and their effective dates*
*5d - Describe existing public plans including the property*

Touro Synagogue is an active house of worship, and is open to the public for tours.

Touro Synagogue lies within the boundaries of the City of Newport's historic district zone, and is subject to municipal review with respect to any proposed changes *(see main nomination form for details)*

Touro Synagogue is included in the State Comprehensive Plan element for historic structures in Newport *(see main nomination form for details)*

Touro Synagogue is subject to a preservation easement held by the State Historic Preservation Officer as a result of a Save America's Treasures grant. The easement is for 50 years and began on April 1, 2005.

**Property Inventory Form**

**Nomination Name: Colonial Newport and the "Lively Experiment"**
**Property Name: Trinity Church**
**Property Location: 141 Spring Street**
**Property Legal Description: Plat 24, Lot 172**
**Property Area: 0.1538 hectare (0.38 acre)**
**Property Owner: Episcopal Diocese of Rhode Island**

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**Description and History of the Property**
*2a - Describe the architecture and setting, and uses present and traditional*
*2b - Describe the history of the property and any changes over time*
*2c - Describe any intrusions within the property boundary*

*Constructed 1725-26 by Richard Munday, a local craftsman who was also responsible for the Newport Colony House. The spire was rebuilt between 1745-1760, and the building was expanded in 1762. Trinity Church is a National Historic Landmark and has been recorded by the Historic American Buildings Survey.*

So open was Rhode Island and Newport to religious freedom that Quakers, Congregationalists, Baptists, Seventh Day Baptists, and Jews organized congregations earlier than the Church of England, which began effective organization in Newport only in 1698, four decades after the founding of the town. The first Anglican church, a plain affair, was erected in 1702. Its congregation grew so rapidly as to require a new building, Trinity Church, within twenty years. It was built just as the influence of Sir Christopher Wren's churches reached the colonies, about two decades after his work had come to dominate ecclesiastical design in London. The Wren-inspired creation of Newport builder/designer, Richard Munday, with its nave plan and dominating multi-tiered spire does, however, convey the high social position the Anglicans aspired to in colonial Newport. Newport had already become a melting pot of religious faiths where no single church really dominated. Many in Newport had previously fled from the state-dominated church of the British Empire.

Completed in 1726 on a rise above and away from the busy wharves below Thames Street, Trinity Church is one of the earliest surviving basilican-plan churches in America. A long, two story frame building dominated at its west end by a multi-staged steeple, Trinity Church stands at the end of a green that was created in the twentieth century with the removal of several buildings that stretched up the hill from Thames Street. Though the steeple once declared in very dramatic terms the presence of the Anglican Church in Newport, the principal embellishments occur on the inside where the woodwork and complex vaulting system expressed the aspirations and wealth of the congregation.

Trinity Church originally measured forty six by seventy feet. The longer north and south walls were five bays in length with a double tier of compass-headed windows lighting the galleries and main floor of the sanctuary. The roof is supported by a king post truss system. Besides the north and south entrances into the tower, there were two entrances in the western most bays of the body of the church on the longer sides. In his 1936 study of the church, restoration architect Norman Isham noted that the vestry records described an additional pair of doors in the last bay at the east end of the building that were closed in 1736 to make room for additional pews. The

church was expanded two additional bays to the east in 1762 by being cut in half, but the new woodwork replicated the old so closely that the break between old and new is difficult to discern. Each of the four present entrances has a wooden frontispiece in the Doric order. The two on the south side have standard triangular pediments while the two on the north side have segmental arched pediments of oversized proportions with inverted semicircles instead of a break in the center. The variation in the design of the north and south frontispieces suggests that the north side, with the more elaborate segmental arches, was the principal approach to the building from Church Street.

The inspiration for Trinity Church lies outside the traditional meeting house plan common to New England and the rest of the American colonies. Instead of a boxy rectangle with pews and galleries arranged around three sides of a pulpit, the plan of Trinity is elongated with a central processional aisle flanked by smaller side aisles. Though altered in places, the enclosed, boxed pews on the main floor retain their original form. The original benches and pews in the galleries were replaced in the nineteenth century with long slip pews. The side galleries and vaulted roof are supported by a series of posts in the Doric order, divided into two tiers. The lower tier supports the gallery. At the level of the gallery, the upper post stands upon an articulated plinth, which projects slightly and is decorated with raised bolection paneling as is the rest of the breastwork. This fluted post terminates in a full entablature from which spring the flattened segmental arches of the central vault and the smaller cross vaults of each bay, which intersect it.

The linear plan with side aisles and elaborate vaulting are the essence of the basilican plan, which became standard in large urban churches in England in the seventeenth and eighteenth centuries. Many of Wren's London churches built after the great fire of 1666 were basilican designs including St. James, Westminster (now Piccadilly), St. Andrew, Holborn, and St. Andrew by the Wardrobe. In America, the earliest basilican plan appears to have been St. Philips in Charleston, which was started in the 1710s and finished in the years just prior to the construction of Trinity Church. Closer to home, Christ Church in Boston, more commonly known as Old North Church, was erected in 1723-24 and was probably the general model for the Trinity design, though not its detailing.

In the center aisle near the east end stands a tall three tiered pulpit with a massive hexagonal sounding board with an ogee-shaped roof hovering overhead. The pulpit's position in the center aisle is most unusual, and its composition of preaching desk, reading desk, and clerk's desk is unique in colonial building. A straight flight of stairs decorated with turned balusters and a ramped and molded handrail ascends to the hexagonal pulpit, which stands on a single post, a style commonly known as a "wine glass" pulpit. Each facet of the pulpit is decorated with shouldered, compass-headed raised panels between pilasters at each corner. As was common in most Protestant churches in the American colonies, the pulpit is the dominant focus around which the building is arranged; however, at Trinity the pulpit stands boldly in front of the alter in the apsidal chancel at the east end, and its central location screens the communion table from direct view in many parts of the church. The chancel itself has been reworked a number of times, with the alter rail dating from 1928-29.

Trinity had no special pews set aside for government officials like King's Chapel in Boston, which had a Governor's pew. However, it does have two canopied pews formed by the western gallery. They are elaborately paneled with shouldered compass-headed raised panels along the back. The elaborate soffit panels with intersecting diagonal rails are similar to the form used in

the soffit of the balcony at the Colony House. The entablature of these canopied pews repeats the pattern of the pulpit sounding board where periodic upward curves of the architrave meet small projections in the recessed cornice. The pew on the south side of the main aisle was first used by the church wardens while that on the north side was used as a christening pew. However, both were later subdivided and converted into private pews by the middle of the century.

The churchyard adjoining the building to the north is notable for its stones and the presence of French officers who were part of Rochambeau's forces landed in Newport in 1781. There are 197 surviving tombstones in Trinity churchyard. The oldest was carved in 1704, that of Thomas Mallet (ca. 1648-1704), who kept an inn on Clarke Street and was one of the founders of the parish in 1698-99. Other graves include members of the Hunter family, who owned the Nichols-Wanton-Hunter House on Washington Street; Lucia Berkeley (d. 1731), the infant daughter of the philosopher Dean George Berkeley (1685-1753); the Chevalier de Ternay (d. 1780), commander of the French fleet that brought Rochambeau's Army to America to join with Washington's Continental Army; Nathaniel Kay (d. 1729), collector of the King's customs; the Rev'd James Honyman (d. 1750, Anglican minister in Newport from 1704-50); John Gidley (d. 1710), Judge of the Rhode Island Admiralty Court; Lieutenant Lowther Mathews, 62nd Regiment of Foot, British Army (d. 1779). The unmarked graves include that of Heathcote Muirson, an American patriot who died from wounds in a battle on Long Island while serving as a scout with the French Army; and the Chevalier du Rousseau de Fayolle (d. 1780), friend and personal aide-de-camp to the Marquis de Lafayette.

The property being nominated includes Trinity Church and churchyard on a small lot. There are no other structures on the property, and there are no intrusions.

***Sources:*** *The Early Architecture and Landscapes of the Narragansett Basin, Myron O. Stachiw, Editor, published in 2001 by the Vernacular Architectural Forum. The Architectural Heritage of Newport, Rhode Island, Antoinette F. Downing and Vincent J. Scully, Clarkson N. Potter, 1967. Buildings of Rhode Island, William H. Jordy, Oxford University Press, 2004. Newport Through its Architecture, James L. Yarnall, Salve Regina University Press, 2005.*

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**Justification for Inscription**

*3d - Describe the Authenticity and Integrity of the property*

Trinity Church retains a high degree of authenticity in terms of original design, materials and workmanship, both interior and exterior, and setting with respect to the eighteenth century, the period of significance for this nomination. An urban renewal project in the twentieth century removed and relocated historic structures between the church and Thames Street to the west, but the church's immediate setting on Spring Street is intact in terms of dense historic urban fabric, and the Church's commanding and highly visible presence due to its tall and elegant spire remains unchanged from the time the church was completed. The structure was strengthened with steel framing in the late twentieth century, but this intervention is entirely concealed within the walls and is not visible. The highly original condition of the church provides a powerful experience to the visitor and, in connection with other Colonial houses of worship in Newport, conveys in distinct architectural forms the presence of the vibrant and diverse faith community

that was such a distinguishing feature of early Newport. Trinity Church thus retains a high degree of both authenticity and integrity in terms of being able to convey both individual and Collective significance.

**State of Preservation and Factors Affecting the Property**
*4a - Describe the present state of preservation and note repairs needed*

Trinity Church is in an excellent state of repair, the result of recent restoration efforts and ongoing maintenance.

**Protection and Management of the Property**
*5a - Describe any restrictions on public access to the property*
*5b - List protective measures and legal instruments and their effective dates*
*5d - Describe existing public plans including the property*

Trinity Church is an active house of worship, and is open to the public for tours.

Trinity Church lies within the boundaries of the City of Newport's historic district zone, and is subject to municipal review with respect to any proposed changes *(see main nomination form for details)*

Trinity Church is included in the State Comprehensive Plan element for historic structures in Newport *(see main nomination form for details)*.

**Property Inventory Form**

**Nomination Name: Colonial Newport and the "Lively Experiment"**
**Property Name: Wanton-Lyman-Hazard House**
**Property Location: 17 Broadway**
**Property Legal Description: Plat 17, Lot 189**
**Property Area: 0.093 hectare (0.23 acre)**
**Property Owner: Newport Historical Society**

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**Description and History of the Property**
*2a - Describe the architecture and setting, and uses present and traditional*
*2b - Describe the history of the property and any changes over time*
*2c - Describe any intrusions within the property boundary*

*Built 1695; additions and alterations 1725, 1765, 1785; restored 1927-29, 1997-2001. Wanton-Lyman-Hazard House is a National Historic Landmark and has been recorded by the Historic American Buildings Survey.*

The Wanton-Lyman-Hazard house, probably built around 1695, is one of New England's best-preserved Jacobean houses, highly significant as a representation of architectural transition from the seventeenth to the eighteenth century and the taste and success of Newport's religious and government leaders. The house was originally built for Stephen Mumford, a successful Newport merchant, missionary and Baptist leader in the 1670s, and a founder of the Seventh Day Baptist congregation in Newport. The house is a short distance (then as now) from the Seventh Day Baptist Meeting House now preserved as part of the Newport Historical Society headquarters building complex.

While the structure's framing methods illustrate the construction of houses in the early settlement period of Newport, the elaboration of structural detail and ornamentation reflects the changes which began early in the eighteenth century and developed into Georgian design of the mid-century. Few houses survive anywhere which so carefully preserve the early decorative features of a post- medieval colonial house.

The form of the original 17$^{th}$ century building remains intact as a two story, plank-framed, center chimney, lobby-entry house, with one room on either side of the chimney. The frame of the original building is of oak, and the timbers are both hewn and mill- sawn. Posts are shouldered just below the plates to carry both the plates and the tie beams on the gable ends and framing the central chimney bay. Longitudinal summer beams span the rooms on both sides of the chimney in both the first and second stories, and are decorated with simple flat chamfers and lamb's tongue stops. Plates and posts are also chamfered, the latter without stops. The summer beams and floor joists visible in the north rooms are mill-sawn but not hand-planed to a smooth finish, despite the fact that they were originally exposed to view. On the second floor braces rise from the girts to the posts. The roof consists of five pairs of principal rafters joined by collars, and five common purlins per roof slope as well as a ridge purlin. The steeply pitched roof changes its slope at the eaves of the front elevation and projects beyond the walls to accommodate a rare plaster coved cornice.

The central chimney is built entirely of brick and sits upon a large, arched vault in the cellar. Two fireplaces exist on each floor; the fireboxes have rounded corners, a feature common at the end of the seventeenth century. Fenestration originally consisted of casement windows centered in each wall. Sometime in the early mid-eighteenth century double-hung sash windows replaced the casements. Later still a second window was added to the street façade of the south rooms, requiring the brace on the second floor to be cut to accommodate the window. These new windows were placed between the existing centered window and the corner post to create a more or less balanced Georgian façade of two windows to each side of a central doorway.

The building has had a complex history of expansion and alterations during the past two centuries. In 1724 the house was acquired by Richard Ward, a lawyer who became governor of the colony in 1741. It is believed that Ward added the one and one-half story kitchen addition at the northeast corner shortly after he purchased the house. Ward probably replaced the casements with double-hung sash windows as well. After changing hands a few times the building was purchased in 1757 by Martin Howard, Jr., a lawyer and member of an elite Loyalist group known as the *Newport Junto*. This group of ten to twenty men met regularly and advocated repeal of the colony's charter and assertion of uniform royal authority through the appointment of royal governors for every American colony. Howard authored a pamphlet in 1765 during the excitement of the Stamp Act crisis entitled *Letter from a Halifax Gentleman* supporting the right of the king to tax. This set off an intense pamphlet war entered by a number of Boston patriots. When Stamp Act riots occurred in Boston, Newporters followed their lead and vented their anger and frustrations at Howard, Newport's Collector of Taxes, and a third member of the Junto, another prominent loyalist. The three were burned in effigy and their dwellings seriously damaged by mob action. All fled to safety on a British ship in the harbor and returned to London. Howard filed a claim for damages to the Rhode Island General Assembly including recently completed major improvements to the house, which may have included new paneling in most rooms, enclosing the staircase on the second floor, new windows, casing of exposed beams, reduction of fireboxes, and an addition on the south gable end for his law office.

The property was next acquired in 1765 by John Wanton who carried out a number of repairs: new window sash, replacing most of the interior paneling destroyed by the mob, and a lean-to addition to the kitchen ell that raised the ell to two full stories. The final major addition was made by Daniel Lyman about 1785. He added a two story lean-to addition across the entire rear wall of the building, several interior partitions and a second staircase in the north room, and the present frontispiece. Lyman's daughter Harriett married Benjamin Hazard, and the house remained in the Hazard-Lyman family until 1927 when it was acquired by the Newport Historical Society.

The house was preserved through the efforts of a descendant of the Wantons, Lymans and Hazards, Miss Maud Lyman Stevens. As early as 1915 she began efforts to save the house and corresponded with William Sumner Appleton, the founder of the Society for New England Antiquities. In 1927 her efforts saw fruition when the house was purchased by the Newport Historical Society and restoration architect Norman Isham was engaged to supervise a restoration of the house.

Under Isham's direction the restoration proceeded with the removal of the two story addition at the rear, removal of dormers, and return of the ca. 1724 kitchen ell to one-and-one-half stories. On the interior Isham exposed the original frame and ceiling in the north rooms while leaving the

south parlor and parlor chamber with their mid-eighteenth century finishes. Painted wall surfaces were revealed through viewing ports or left fully exposed. The result was an innovative restoration that did not bring the building back to any single period, but showed the richness and diversity of the various construction phases. Additional restoration and stabilization was carried out by the Newport Historical Society in 1997-2001.

The property being nominated includes the Wanton-Lyman-Hazard House on a small lot. There are no other structures on the property and there are no intrusions.

***Sources:*** *The Early Architecture and Landscapes of the Narragansett Basin, Myron O. Stachiw, Editor, published in 2001 by the Vernacular Architectural Forum. AIA Guide to Newport, Ronald J. Onorato, AIA Rhode Island Architecture Forum, 2007. National Historic Landmark nomination form, 1975.*

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**Justification for Inscription**
*3d - Describe the Authenticity and Integrity of the* property

The Wanton-Lyman-Hazard House exterior appearance is of the early eighteenth century, within the period of significance of this nomination. The interior of the house preserves earlier seventeenth century features as well as later alterations. Careful study and restorations of the house have ensured that much authentic material survives in the house reflecting its layered history. The association of the house with religious and political figures and successful merchants over its long history allow the house to contribute to the interpretation of multiple aspects of Newport's seventeenth and eighteenth century history.

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**State of Preservation and Factors Affecting the Property**
*4a - Describe the present state of preservation and note repairs needed*

The Wanton-Lyman-Hazard House is in an excellent state of preservation.

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**Protection and Management of the Property**
*5a - Describe any restrictions on public access to the property*
*5b - List protective measures and legal instruments and their effective dates*
*5d - Describe existing public plans including the property*

Wanton-Lyman-Hazard House is operated as a house museum by the Newport Historical Society and is open to the public for tours.

Wanton-Lyman-Hazard house lies within the boundaries of the City of Newport's historic district zone, and is subject to municipal review with respect to any proposed changes *(see main nomination form for details)*

Wanton-Lyman-Hazard House is included in the State Comprehensive Plan element for historic structures in Newport *(see main nomination form for details)*

**Property Inventory Form**

**Nomination Name: Colonial Newport and the "Lively Experiment"**
**Property Name: White Horse Tavern**
**Property Location: 26 Marlborough Street**
**Property Legal Description: Plat 17, Lot 154**
**Property Area: 0.061 hectare (.15 acre)**
**Property Owner: Paul Hogan**

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**Description and History of the Property**
*2a - Describe the architecture and setting, and uses present and traditional*
*2b - Describe the history of the property and any changes over time*
*2c - Describe any intrusions within the property boundary*

*Constructed before 1673; altered and gambrel roof added 1780; restored 1954. White Horse Tavern is within the Newport National Historic Landmark District.*

The White Horse Tavern once played its part as that center of town life, the colonial tavern, and as the home of pirate, governor, patriot, innkeeper, cabinetmaker, and silversmith; it remains one of the best public places in Newport in which to gain a sense of colonial domestic space. Taverns were important centers of information and meeting. They played an important role in Newport's social and cultural life. Of the many taverns that existed in 17th and 18th century Newport, only a few survive. The White Horse Tavern is the oldest and most intact of these, retaining considerable authenticity in materials and building site in proximity to the Great Friends Meeting House across the street, and conveying the form and taste of this social and recreational institution. Newport was the second largest city in New England through much of the 18th century and in the mid- 1720s counted some twenty taverns for a population of four thousand. By the middle to late eighteenth century the numbers and importance increased in tandem with the population.

No building is more characteristic of colonial Newport or more palpably a part of its early history. Its gambrel roof, plain pedimented doors and clapboarded walls that rise from the sidewalk's edge come straight from Newport's eighteenth century past. Its seventeenth century construction is somewhat concealed by additions, but its great chamfered girts and summer beams, its pilastered brick chimney, and its stairway butted against the chimney in the narrow front hall facing Farewell Street still take the visitor back to the days when William Mayes, Sr., bought the property from the Coddington family in the 1670s.

Of all the buildings which ringed the property of the adjacent Great Friends Meeting House, the White Horse Tavern, already in place when the Friends built in 1699, alone still stands. Its history is entwined with that of the city, even as its architecture is characteristic of colonial Newport. After acquiring the property in 1673 from the breakup of founder William Coddington's original six acre plot, William Mayes was granted a license to keep a tavern by 1687. The oldest part of the current building is a two room, two story house with huge framing timbers and the remains of a central pilastered chimney, details still visible on the interior. Mayes' son William Jr., who also had a career as a pirate, or privateer, continued to run the establishment as a tavern and inn until early in the eighteenth century when it was taken over by the prominent Nichols family (William Jr.'s sister Mary married Robert Nichols in 1698). It was

under William Jr.'s ownership that the floor plan was expanded to its present size. The house continued in Nichols family ownership for the next two hundred years.

By 1708 the Town Council was "sitting at the house of Robert Nichols," and town records show that the cost of the Council dinners prepared by Nichols came out of the Town Treasury from 1708 to 1712. Mary Nichols kept the tavern after her husband's death, until their son Mayes took over in 1716.

In 1730 Jonathan Nichols II, innholder, merchant, and later lieutenant-governor, who also owned and perhaps built the Nichols-Wanton-Hunter House at 54 Washington Street, bought the house and it was he who first hung out the sign of the Whitehorse. During the ensuing years the old building became so much a center of the town's affairs that when the new Colony House was being planned, the question arose as to whether it should be built facing the White Horse Tavern rather than the harbor. While the Colony House was under construction, the General Assembly met at "Jonathan Nichols Inn" as did also the Criminal Court. Walter Nichols was the family member running the tavern at the time of the Revolution. When British soldiers arrived to begin their occupation in 1777, Walter Nichols moved his family out of town for the duration, returning in 1780. At that time he made extensive changes in the house, put on the present broad gambrel roof, and later added the ell at the northeast corner. In 1782 he reopened the tavern under its old name. Walter Nichols was a cabinetmaker, and he and his son Joshua were noted for making find mahogany cases for tall family clocks. His grandson William Nichols was a silversmith.

White Horse Tavern remained in the ownership of the Nichols family until 1901 and, after a period of neglect as a roominghouse, the building was purchased by the Preservation Society of Newport County in 1954. A restoration followed and the building was reopened as a tavern and restaurant in 1957. The tavern use continues today.

The property being nominated includes the White Horse Tavern on a small lot. There are no other structures on the property. There are no intrusions.

***Sources:*** *The Architectural Heritage of Newport, Rhode Island, Antoinette F. Downing and Vincent J. Scully, Clarkson N. Potter, 1967. Buildings of Rhode Island, William H. Jordy, Oxford University Press, 2004. AIA Guide to Newport, Ronald J. Onorato, AIA Guide to Newport, AIA Rhode Island Architecture Forum, 2007. Newport Through its Architecture, James L. Yarnall, Salve Regina University Press, 2005*

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**Justification for Inscription**

*3d - Describe the Authenticity and Integrity of the property*

The White Horse Tavern retains authenticity of appearance and materials to the period of the late eighteenth century, the period of significance for this nomination. The building interior includes exposed features from the original seventeenth century structure. The fact that the White Horse has been in continuous use as a tavern enhances the visitor experience.

**State of Preservation and Factors Affecting the Property**
*4a - Describe the present state of preservation and note repairs needed*

The White Horse Tavern is in an excellent state of repair.

**Protection and Management of the Property**
*5a - Describe any restrictions on public access to the property*
*5b - List protective measures and legal instruments and their effective dates*
*5d - Describe existing public plans including the property*

The Whitehorse Tavern operates as a restaurant, and is open to the public.

Whitehorse Tavern lies within the boundaries of the City of Newport's historic district zone, and is subject to municipal review with respect to any proposed changes *(see main nomination form for details)*

Whitehorse Tavern is included in the State Comprehensive Plan element for historic structures in Newport *(see main nomination form for details).*

**Property Inventory Form**

**Nomination Name: Colonial Newport and the "Lively Experiment"**
**Property Name: William Vernon House**
**Property Location: 46 Clarke Street**
**Property Legal Description: Plat 24, Lot 93**
**Property Area: 0.0324 hectare (0.08 acre)**
**Property Owner: Margaretta Clulow**

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**Description and History of the Property**
*2a - Describe the architecture and setting, and uses present and traditional*
*2b - Describe the history of the property and any changes over time*
*2c - Describe any intrusions within the property boundary*

*Built before 1708; alterations and additions by 1730; renovated 1760 by Peter Harrison, architect; restoration in the 1960s and 1990s. The William Vernon House is a National Historic Landmark and recorded by the Historic American Buildings Survey.*

The William Vernon House is one of the most significant eighteenth century houses in Newport, conveying the wealth and sophistication of taste of Newport's successful merchant class during the 18th century period of significance. The oldest northern portion of the house is traditionally dated to before 1708, with at least three phases of enlargement to its present two-story, central-passage, double-pile form by the 1760s. It is one of three buildings in Newport with wooden, rusticated siding, and has elaborate interior woodwork dating largely to the period of its final enlargement. Surviving on two walls in the northwest parlor beneath later 18th century wood paneling are "jappaned" chinoiserie murals enframed with trompe l'oile bolection paneling believed to have been painted before 1729. The building is also significant for its historical associations. In the pre-Revolutionary War period it was owned by Metcalf Bowler, a Chief Justice of the Supreme Court in Rhode Island in 1776 and a long-time member of the General Assembly who spied for the British during the war. William Vernon, a ship-owner and one of Newport's wealthiest merchants acquired the house in 1773; in 1780 he gave the house up to the Commander-in-chief of the French forces, le Comte de Rochambeau, for his quarters. Here Rochambeau hosted George Washington, the Marquis de Lafayette, and other dignitaries in order to plan the successful Yorktown campaign that won the American Revolutionary War.

The earliest actual reference to a building on the property is in the inventory of the estate of William Gibbs, a painter of ornamental signs and heraldry who died in 1729. Documents suggest that the building may have started as a two-story, single pile structure with an end chimney and a detached kitchen facing on Mary Street. The house then underwent a number of additions and alterations into a center-chimney, lobby-entry house that included additions of bedrooms in a lean-to and later two-story ell, a two story porch, and incorporation of the kitchen into the main house. It is believed that the japanned murals and faux bolection paneling and marbled surfaces were painted on the plaster walls before 1729, probably during the occupancy of the Gibbs-Gardner family. Although the murals survive on only two walls (north and west walls) it is believed that similar paintings covered the other walls of the room connecting the artistic embellishments of the interior of the house to the China trade in the early 18th century and to high style European fashion of the period. The discovery of the murals in the 1930s revealed that wood paneling was applied over an inner plastered wall on which the murals and faux

enframements are painted. The northwest chamber was also found to have a mural of an Italian scene painted on the plaster behind the present paneled chimney breast.

The building is believed to have been enlarged after 1759 to its present configuration by Metcalf Bowler, the son of Charles Bowler who acquired the property in 1748. Though no documentation exists, the work is attributed to Peter Harrison based on many stylistic elements. The hipped roof, modillion block cornice, wooden plank sheathing meant to emulate rusticated stone block, and its use of correctly proportioned classical elements such as the entry surround of attached Doric piers supporting an entablature of triglyphs and metopes all underscore this as a Harrison design. Bowler was involved with the Redwood Library, where he would have learned about Harrison's work.

Bowler added the large central hall and two rooms to the south of the original house, creating a large square plan under a fashionable gable-on-hip roof and changing the orientation of the house to front on Clarke Street. Dormers with segmental pediments were built on the west façade and with triangular pediments on the north, east and south facades. The enlarged house then had four rooms on each floor and a new staircase at the rear of the central hall. The hall is divided by an elliptical arch with paneled soffit supported on carved scrolls; the hall east of the arch is wider by about two feet, perhaps to accommodate the wide staircase. A large cornice composed of a denticulated bed mold finishes the plastered ceiling of the hall. The hall and staircase are lit by a large round-headed window in the rear or east wall. The staircase has twist-turned newels and balusters, paneled wainscoting, and rounded-top panels on the underside of the ascending staircase. Two-story chimneypieces with crosseted over-mantel architraves were installed in the southeast and northwest rooms on the ground floor against fully paneled chimney breast walls. The chimneypiece in the northwest parlor has a broken scroll pediment and all four walls of this room were fully paneled, over an earlier plastered wall surface of chinoiserie murals. The southwest parlor has a much simpler paneled chimney breast wall with a later mantel shelf added.

The northeast room was the kitchen and is most simply furnished, being the only ground floor room without a molded cornice. A large cooking hearth is located in the west wall, though there is no surviving bake oven. Back stairs rise to the second floor and garret from this room, as well as descend to the cellar. The frame is articulated and cased throughout the ground and second floors, except in the southeast dining room and northwest parlor where the walls are thickened. The two internal chimneys are not equally placed within the house; the south chimney is about two feet further to the west.

On the second floor, the room layout is nearly identical, with the exception of a second staircase rising to the garret just to the north of the south chimney. This staircase connects to the kitchen on the first floor against the chimney block. The northwest chamber has a fully paneled chimney breast wall with bolection paneling; the northeast room also has bolection paneling over the firebox and the southwest chamber has bolection molding and blue Delft tiles around the firebox. The southeast chamber has simple over-mantel paneling and double architrave molding around the firebox, which is also decorated with blue Delft tiles around the firebox opening. Cased transverse summer beams, girts, and plates are evident in the ceilings of the northwest and southwest chambers, but not in the two rear rooms where the plastered ceilings cover the framing. Cased posts are visible in each room. Restoration in 1990 revealed that the posts in the southwest chamber are shouldered or "gunstock" posts, as it appears are those in the northwest

chamber while those in the two rear (east) rooms appear to be straight. The garret contains four chambers around a central hall; three are finished spaces and probably housed African slaves and servants. Only one of the four, in the southeast corner, is heated with a fireplace.

William Vernon occupied the house as early as 1772, but purchased the house and land in 1774. After the house was occupied by General Rochambeau between 1780 and 1782 the Vernons made a number of repairs to the house including renewing the exterior painting with sanded finish, repairs to floors, wainscot, windows, walls and marble hearths. The house remained in the Vernon family until 1872, when it was sold to Harwood Read, who used it for office space. In 1879 Read made repairs that included replacement of sills and raising the house about four inches on its foundation. The gable-on-hip may have been removed at this time and a flat deck installed instead. It was at this time that the fresco under the chimney breast paneling in the northwest chamber was discovered. Between 1879 and 1881 the United States Geological Bureau had offices on the first floor. In 1882-83 Clarence S. Luce, architect of houses in Newport, Boston and New York, rented office space and chambers. The house was purchased by the Charity Organization Society in 1913 and minor repairs and restoration were carried out. It is possible that the over-mantel panels in several of the rooms were replaced at this time, perhaps because they had stovepipe holes cut through them earlier. In 1936 workmen discovered the wall paintings in the northwest parlor while repairing the paneled walls. The house was sold to the parents of the present owner in 1965 with a preservation restriction. New bathrooms were added and some added wall partitions on the second floor were removed, but little else was done. Restoration of the chinoiserie murals was undertaken at this time.

The property being nominated includes William Vernon House on a small lot. There are no other structures on the lot and there are no intrusions.

***Sources:*** *The Early Architecture and Landscapes of the Narragansett Basin, Myron O. Stachiw, Editor, published in 2001 by the Vernacular Architectural Forum; Downing, Antoinette, and Vincent J. Scully, The Architectural Heritage of Newport, Rhode Island, 1967. Frank, Caroline, Architectural Jappaning in an Early Newport House, in Antiques, Vol 158, No 3, September, 2000, National Historic Landmark form, 1975.*

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**Justification for Inscription**
*3d - Describe the Authenticity and Integrity of the property*

The William Vernon House is an extremely well-preserved example of a fully developed Georgian mansion house. It has authenticity of appearance and materials to the period of the late eighteenth century, the period of significance of this nomination.

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**State of Preservation and Factors Affecting the Property**
*4a - Describe the present state of preservation and note repairs needed*

Vernon House is in an excellent state of repair.

**Protection and Management of the Property**

*5a - Describe any restrictions on public access to the property*
*5b - List protective measures and legal instruments and their effective dates*
*5d - Describe existing public plans including the property*

William Vernon House is a private residence open for tours by appointment, and easily visible from the street. Under terms of a preservation easement, the first and second floors of the house must be open for public inspection six times per year, and the northwest parlor containing the murals must be open for inspection weekly upon request.

William Vernon House is subject to a preservation easement running with the land executed on January 22, 1965. The easement requires owners to maintain the property and all work on the house, including repairs, must be reviewed and approved by the Preservation Society of Newport County.

William Vernon House lies within the boundaries of the City of Newport's historic district zone, and is subject to municipal review with respect to any proposed changes *(see main nomination form for details)*

William Vernon House is included in the State Comprehensive Plan element for historic structures in Newport *(see main nomination form for details)*

**C. Willingness to Discuss Protective Measures:**

All the property owners are willing to enter into such discussions.

**D. Scheduling:**

**Colonial Newport and the "Lively Experiment"** could become the first U.S. urban site inscribed on the World Heritage List and therefore merits submission to the World Heritage Committee at the earliest opportunity. The nomination was conceived and developed by the Newport World Heritage Committee, a coalition of local cultural organizations and other interested parties who joined together in 2004, under the leadership of former U.S. Senator Lincoln Chafee (R-RI), to seek World Heritage status for this unique historical ensemble. The Committee was successful in mobilizing the resources and support needed to prepare this Application and is poised to submit a completed Nomination as early as 2009.

**Prerequisite 2 - Specific Requirements for Nomination of Certain Types of Properties:**

**E. Serial (multi-component) Properties:**

**Question:** If you are proposing a nomination that includes separate components that could be submitted separately over several years, do you believe that the first property proposed would qualify to be placed on the World Heritage List in its own right?

**Answer:** Not applicable

**F. Serial (multi-component) Properties:**

**Question:** Are you proposing this property as an extension of or a new component to an existing World Heritage Site?

**Answer:** No

**Prerequisite 3 - Other Requirements:**

**G. Support of Stakeholders:**

In addition to the property owners, the stakeholders supporting this nomination include:

Rhode Island Congressional delegation:

Sen. Jack Reed (D-RI)
Sen. Sheldon Whitehouse (D-RI)
Rep. Patrick Kennedy (D-RI)
Rep. James Langevin (D-RI)

State legislators:

Sen. Teresa Paiva-Weed
Rep. Paul Crowley

Local officials:

Newport Mayor Stephen Waluk
Newport City Manager Edward Lavallee

State officials and agencies:

Governor Donald L. Carcieri
RI Economic Development Corporation
RI Historic Preservation and Heritage Commission

Other organizations and individuals:

Former U.S. Sen. Lincoln Chafee (R-RI)
National Trust for Historic Preservation
Newport County Chamber of Commerce
Newport County Convention and Visitors Bureau
Preserve Rhode Island

## Information Requested about Applicant Properties

**(The numbers of the sections and subsections below are in the same order as and correspond to sections of the World Heritage Committee's official Format used for the nomination of World Heritage Sites. This is to allow easy reference to and comparison of the material.)**

### 1. IDENTIFICATION OF THE PROPERTY OR PROPERTIES

### 1.a. Country:

United States

### 1.b. State, Province or Region:

State of Rhode Island and Providence Plantations

### 1.c. Name of Property:

Colonial Newport and the "Lively Experiment" (a serial nomination)

## 1.d.-e. Location, boundaries, and key features of the nominated property:

A map showing the nominated properties, buffer zone, and zones of legal protection is attached in **Appendix B**. Also attached is the Charles Blaskowitz map of Newport in 1777.

## 1.f. Area of nominated property (ha.)

The fourteen nominated properties include:

Places of worship:

*Great Friends Meeting House*
30 Farewell Street
Plat 17, Lot 317 (building), 0.4937 ha. (1.22 acres)
Plat 17, Lots 115/155/258 (vacant land), 0.1619 ha. (.40 acres)

*Seventh Day Baptist Meeting House*
82 Touro Street (attached to Newport Historical Society)
Plat 24, Lot 289, 0.1255 ha. (.31 acres)

*Touro Synagogue*
85 Touro Street
Plat 24, Lot 93, 0.0931 ha. (.23 acres)

*Trinity Church*
141 Spring Street
Plat 24, Lot 172, 0.1538 ha. (.38 acres)

Community cemetery:

*Common Burying Ground*
Farewell Street
Plat 18, Lot 8, 3.7636 ha. (9.3 acres)

Public buildings:

*Brick Marke*t
127 Thames Street
Plat 24, Lot 1, 0.0283 ha. (.07 acres)

*Colony House*
Washington Square
Plat 17, Lot 222, 0.0607 ha. (9.3 acres)

*Redwood Library*
50 Bellevue Avenue

Plat 25, Lot 99, 0.6353 ha. (1.57 acres)

*King's Arms Tavern*
6 Cross Street
Plat 17, Lot 031, 0.085 ha. (.21 acres)

*White Horse Tavern*
26 Marlborough Street
Plat 17, Lot 154, 0.061 ha. (.15 acres)

Domestic dwellings:

*Nichols-Wanton-Hunter House*
54 Washington Street
Plat 16, Lot 32, 0.174 ha. (.43 acres)

*Samuel Hopkins House*
46 Division Street
Plat 24, Lot 129, 0.0243 ha. (.06 acres)

*William Vernon House*
46 Clarke Street
Plat 24, Lot 93, 0.0324 ha. (.08 acres)

*Wanton-Lyman-Hazard House*
17 Broadway
Plat 17, Lot 189, 0.093 ha. (.23 acres)

## 2. DESCRIPTION AND HISTORY OF THE PROPERTY

### 2.a. Description of the Property

**The Setting**

Newport, Rhode Island, was the first city in the New World to operate freely and successfully under a grant of freedom of religion and the separation of church and state. This remarkable history of early religious and intellectual freedom is set within a context that is equally inspiring. As the last of the colonial wooden cities in British North America to remain intact, Newport provides the physical manifestation of a unique society of the period that reflected an unprecedented level of interdependency between religious, social and racial groups.

Most New World settlements of the period barely tolerated religious differences, if at all. Newport thrived in a quiet and orderly fashion, demonstrating that a secular society was a sound formula for outstanding economic success. By the 18th century, Newport was one

of the largest and most successful seaports in the British Empire. Far more important, it was a remarkable proving ground for a profound experiment in religious freedom and the separation of church and state. It was the first consciously secular society and a direct ancestor of what would mature into modern concepts of freedom and human rights as found in the United States Constitution and the United Nations Universal Declaration of Human Rights.

The bookends of Newport's contribution to the evolution of religious freedom are symbolized in two Newport documents. The first is the King Charles Charter of 1663, in which Charles II granted the newest British colony of Rhode Island and Providence Plantations full freedom "in all religious concernments." Championed by Rhode Island founder Roger Williams, this remarkable document was drafted by Newporter John Clarke, who spent twelve years in London patiently working towards the moment the new King would sign into law freedoms never yet granted in the British Empire.

The second document is a letter U.S. President George Washington wrote in 1790 to the congregation at Newport's Touro Synagogue, promising that the government of the new republic "happily…gives to bigotry no sanction, to persecution no assistance." Shortly thereafter, in 1791, the new United States ratified a Bill of Rights, which included the First Amendment to the U.S. Constitution and extended for the first time to all American citizens freedom of religion, and freedom of speech.

Today Newport contains one of the largest collections of American pre-Revolutionary War buildings. Almost 300 structures predate the 19th century, preserved within the boundaries of the Newport National Landmark District and protected by the Newport Historic District Commission. This serial nomination represents the most important and best preserved and authentic of these buildings sufficient to convey the outstanding universal value.

**The Ensemble**

This serial nomination presents a very complete record of the finest, most authentic, and best preserved of the existing period structures which sufficiently tell the story of religious and intellectual freedom in colonial Newport. The inventory of sites includes relevant structures that give rise to an understanding of this story, including houses of worship, seats of colonial government, homes of merchant princes, and the colonial city's burying ground. These resources convey the style and taste of the economic success of Newport's experiment in liberty of conscience. All of the buildings of this ensemble are located within the Newport National Historic Landmark Historic District. Most of the buildings are individually designated as National Historic Landmarks in their own right. Touro Synagogue is a National Historic Site.

There are some omissions, and they fall into two categories. The first includes buildings that no longer exist, of which there are only two. The first Baptist Meeting House was torn down in the 18th century to make way for a newer meeting house, which was also demolished. The remaining structure is the Seventh Day Baptist Church, a fine example

in terms of both architecture and historical significance. The second is John Clarke's House, lost in a fire in the early part of the 20th century.

The second category includes buildings that still exist but have become too compromised to remain relevant. In this case, there are three such buildings. The two Congregational churches and the parsonage of Ezra Stiles have been modified over time, losing their physical connection to the period of significance. These losses are relatively minor, considering that, after three centuries, Newport still retains significant resources to convey and document this crucial chapter in world history.

**Houses of Worship and Dwellings Associated with Religious Leaders**

Cotton Mather referred to Newport as a "sewer of religious contagion". In fact there were some seven different faiths or religions worshipping in Newport by 1775. Some of these, such as the Baptists, were further fragmented into separate churches over matters of theology. The resources in this nomination are the best representation, and in many cases the only representation, of various faiths that existed during the 17th or 18th centuries.

***Seventh Day Baptist Meeting House* (1730)**

The Baptists were probably the most important early faith in Newport. John Clarke was himself a Baptist minister. While none of their earliest meeting houses are extant, the one that remains is significant. It demonstrates not only an important outgrowth of the Baptist faith in Newport, but also gives proof to the unusual ability of congregations to split over sincere interpretations of theology, an act that would have been heresy in Massachusetts Bay.

***Great Friends Meeting House* (1699)**

The Society of Friends came early to Newport, their first adherents arriving in the 1660s. By the beginning of the 18th century, they were the largest single congregation in Newport, conservatively comprising some fifty percent of the population by 1720. Although Philadelphia was a "Quaker" city, on a per capita basis Newport easily surpassed Philadelphia in the popularity of this faith. The Great Friends Meeting House was the first and only large meeting house built for Newport's Friends. This huge and unique barn-like and heavy framed building exemplifies the simple taste of the Friends, surviving with several additions and modifications necessitated by the rapid growth of the congregation in the late 17th and early 18th centuries.

***Touro Synagogue* (1763)**

Touro is the oldest synagogue standing in the United States and was only the second built in America. Well-known as a masterpiece of classical colonial architecture, the synagogue was designed by Peter Harrison to reflect the specific program of the Jewish faith. The building's austere exterior and unique east-west orientation is complemented by a grand galleried interior with the Ark at the eastern end of the building. The building

has seen little alteration since its construction, authentically conveying the commitment and taste of its congregation.

***Trinity Church* (1726, 1762)**

Anglicans, too, were outcasts in New England, although they gained influence in the 18th century as a strong economic and political force. Trinity was one of the earliest Anglican churches in the region. Built in 1725 to designs by Richard Munday, it is also one of the earliest basilica-style churches in America. It is a long, two-story frame building dominated at its west end by a multi-staged steeple in the Wren tradition, exemplifying English taste in Anglican ecclesiastical architecture of the post London fire period. In the 18th century, the dominant spire competed with those of the First and Second Congregational Church, the First Baptist Church, and the cupola of the Great Friend's Meeting House against the Newport skyline. The interior offered a new orientation, however, with the sanctuary at the eastern end of a long nave of boxed pews with the tower at the opposite (western) end of the building. The woodwork, three-tiered pulpit with sounding board, and elaborate vaulting, among other features, convey the aspirations and wealth of the congregation.

***Samuel Hopkins House (*1742)**

The First and Second Congregational Churches started as missions from Massachusetts to attempt to pull other faiths back into the fold. The attempt failed as they quickly attracted progressive and learned pastors who thrived on the religious melting pot of Newport. Instead of becoming pillars of theological conservatism, they both became beacons of change. While parts of these churches still exist (one is now an apartment building and the other has been converted to condominiums) both have been altered from their 18th century forms. The Samuel Hopkins House, while privately owned, is in outstanding condition and served as parsonage for the First Congregational Church. The church's minister, Samuel Hopkins, was a forceful leader and instrumental in speaking out against the institution of slavery and helping to pass one of the first laws against slavery in the colonies.

***Wanton-Lyman-Hazard House* (ca. 1695)**

This dwelling is a substantial flank gable, center chimney, 2 ½ story heavy wood-framed, late 17th century town house with a steeply pitched roof and a medieval form. The house is a post Jacobean dwelling with early to mid-18th century alterations and embellishments that convey, however, its late 17th century character. The interiors, restored in the early 20th century, survive with remarkable authenticity and convey various periods of the dwelling's occupancy. The house was built by Stephen Mumford ca. 1695 or earlier. Mumford was one of the founders of the Seventh Day Baptist movement in Newport and in the American colonies. Later the house was owned, occupied and embellished by Martin Howard, a lawyer with loyalist interests, who supported British intervention in American colonial entrepreneurial affairs via the Stamp Act (1765). It is here that

Newporters rioted against the imposition of imperial controls, burning Howard in effigy and ransacking the house, an early incident leading ultimately to Revolution.

**The Community Cemetery**

***Common Burying Ground* (ca. 1660)**

The Common Burying Ground is located on the northern edges of the colonial settlement. It includes roughly 4500 grave sites with markers dating from 1660 to the present. This civic and public cemetery is still in active use. In the 17th and 18th centuries, the sloping hillside of this 9 acre site sat at the edge of the densely built residential districts of the Point and Upper Thames Street. Its topography has not changed since the late 17th century. Within the cemetery there are nearly 100 stone markers from the 17th century and well over 2000 markers from the 18th century. These grave sites and their carved stone markers and embellishments present a unique record of equality of Newport's earliest residents regardless of ethnicity, religious persuasion, race and social status. With the exception of the African and African-American population, all are co-mingled within the burying ground. The former have their own section, known as God's Little Acre, at the northern corner of the site. Here is the "outsider" section containing the largest collection of colonial African-American grave markers in the United States.

**Buildings Connected With Commercial Success**

***Nichols-Wanton-Hunter House (*ca. 1751) and *William Vernon House* (ca. 1760)**

These houses represent the highest echelon in housing that an 18th century merchant could aspire to in Newport. Although there were larger houses in the 18th century, most lay on the outskirts of town where larger plots of land were available, and none survives today. These two houses are the best examples of town houses that remain in substantially original condition. Both the interiors and exteriors have been superbly preserved. The Nichols-Wanton-Hunter House is open to the public; the William Vernon House is a private home and may be toured by appointment.

***Brick Market* (1762)**

The Brick Market evokes two different currents in mid 18th century Newport. The first is commercial success, and the second is a public sense of architectural and aesthetic sophistication. It was designed by Peter Harrison, who also designed Touro Synagogue, Redwood Library and, in all likelihood, the William Vernon House. A merchant but not a builder, Harrison was a standout among architectural designers in the colonies during a period in which architecture was as yet unknown as a profession. For that reason, he is often credited as the first "architect" in the United States. While markets were fairly commonplace, Newport's Brick Market is a particularly elegant example and is the only structure of its sort that the town ever engaged in building.

## Buildings Connected to Intellectual Freedom

### *Redwood Library* (1748)

Peter Harrison's Redwood Library, like Touro Synagogue, is an almost unique American survival from the 18th century. While there were other libraries in the colonies, they were almost all private and there were no other lending libraries available to the public. Although Redwood has always been a membership library, from the day of its opening the general public had access to its books and could even borrow them after leaving a deposit. It was also the first purpose-built library in the colonies. The Library Company of Philadelphia, although slightly older than the Redwood, combined the private collections of its members and was only open to that group. It was housed in a privately owned building not constructed for that purpose. The Redwood was in a class of its own when it opened its doors and remained in that rarified position for a number of years.

## Colonial Government and Social Discourse

### *Colony House* (1741)

The Colony House, built between 1739 and 1741, is one of the oldest houses of legislature still standing in the United States. It dominates the top of Newport's central Parade (anchored at the bottom by the Brick Market) and was one of two houses of government for the colony of Rhode Island, the other being in Providence. At the time of its building, it supplanted an earlier Colony House, a steep-roofed plain wooden 17th century gable structure about a block away from the current site. Although this earlier building survived for quite some time, ultimately it was demolished late in the 19th century. The current Colony House was designed by Richard Munday, who was at the height of his artistic career as one of the most fashionable builders/designers in Newport. There are no other extant government structures in Newport from the 17th and 18th centuries.

### *White Horse Tavern* (ca. 1673) and *King's Arms Tavern* (ca. 1720)

In the five principal British colonial seaport towns in North America, taverns became key urban institutions that competed with and eventually obscured the social and recreational activities associated with churches. As the leading historian of America's early towns, Carl Bridenbaugh, wrote, the tavern "was the one agency that influenced the social and economic life of every class, enabling representatives from all walks of life to rub shoulders in a friendly and growingly democratic fashion." (*Cities in the Wilderness*, p. 434). In such establishments, people of all persuasions and interests gathered, obtaining information, discussing the news, and forwarding their business ventures with the opportunity for food, drink, entertainment, and relaxation. In Newport, Timothy Whiting's King's Arms was the center of commercial activity from 1720 until overtaken by the competition from Jonathan and Mary Nichols's White Horse Tavern after 1730. In particular, the White Horse was a favorite place for members of the Rhode Island General Assembly, both before and after the surviving Colony House was built in 1739-41. In

most Newport taverns, good order and respectability prevailed, but the colonial government provided basic regulation as taverns grew in both their numbers and their importance as a social institution.

**Note:** More detailed descriptions of the nominated properties are provided in the **Property Inventory Forms** attached as **Appendix A**.

## 2.b. History and Development of the Property

***"…to bigotry no sanction, to persecution no assistance…"***

It is from the beginnings of Rhode Island's history that Americans received some of the concepts that are now embedded in their society and civil order. Freedom of religion, freedom of thought, and the separation of church and state are remarkably important foundation stones of western democratic societies. The philosophy expressed in the Freedom of Expression Clause of the Royal Charter was later incorporated into the First Amendment of the Bill of Rights. Those concepts, born in Rhode Island, codified in Newport, and exemplified in the American national identity, have been carried to democracies throughout the world over the course of the last three hundred years. All of these concepts are not only international in scope but remain timely and relevant in discussions of international human rights.

In a letter "To the Hebrew Congregation in Newport" in 1790, 151 years after Newport's founding, President George Washington eloquently defined the new American government's standard for religious freedom and civil liberties. He wrote, *"For happily the Government of the United States which gives to bigotry no sanction, to persecution no assistance[,] requires only that they who live under its protection should demean themselves as good citizens in giving it on all occasions their effectual support."* Although this letter was written to the members of Newport's Touro Synagogue, its words are directed at all Americans. This standard for religious freedom stems directly from the beliefs of the Baptist founders of Newport and the Royal Charter of 1663 written by John Clarke. The religious freedom that Americans enjoy today was established and tested in Newport by the various religious groups who settled here, including the Baptists of the Seventh Day Baptist Meeting House, the Quakers of the Great Friends Meeting House, the Anglicans of Trinity Church, the Jews of Touro Synagogue, and the 19th century Irish-Catholics who made Newport their home. It also provided a precedent for the formerly enslaved African-Americans who, once freed from bondage, were able to form churches that helped them address social and community issues and overcome the racial prejudices that were common in spite of religious toleration.

### A Lively Experiment

The 17th century was a time of deep sectarian conflict in Britain and her colonies, a condition that was nowhere more evident than in New England. It was a period when

religious authority and government authority were nearly indivisible on both sides of the Atlantic, and to question matters of faith was both illegal and dangerous. Yet in the late 1630s, Rhode Island became a refuge for the religiously dispossessed despite the prevailing atmosphere. While many such experiments have started, not many have succeeded, and fewer still have been fully interwoven into the social fabric, forming the very cloth of the society in which they originated.

In 1636, Roger Williams began a daring experiment in the lands surrounding Narragansett Bay. Born into a time of religious foment, his beliefs were founded upon the hardships of his own experience with the narrowly focused orthodoxy of English protestants. After a period of sharp theological conflict with the elders of Massachusetts Bay, Plymouth Colony and New Hampshire, Williams was tried in Boston and sentenced to be deported to England. Without royal permission, he and a few followers settled on Narragansett Bay, on land claimed neither by Massachusetts, Plymouth, nor Connecticut. While pursuing his own quest for religious truth, Williams was willing to make what, in 17th century terms, was an extraordinary gesture. To the best of his ability to encourage it, all settlers in this new area would have freedom to pursue their own religious beliefs and would do so without interference from governmental authorities. At once and within less than twenty years of the first permanent English settlement in North America, Williams introduced two concepts that are central freedoms in the United States: religious freedom and separation of church and state.

Williams began this quest in Providence, which was, during his lifetime and for several generations afterward, a small town without either influence or significance. Many a great idea has died before reaching full flower, and so it was with religious toleration. It was only an idea and, in 1639, it had never been tested within an English context. Williams himself never took the early initiative to seek legal backing for Rhode Island, so it lacked both permanence and the protection of law.

The area quickly evolved with the additions of Warwick, Portsmouth and Newport, and it became clear that not only would tolerance exist, but that it would become a founding and vital principle. While these towns viewed themselves as separate places and had ample disagreement with each other on matters of religion and politics, they formed common agreement over mutual respect for religious beliefs and found common cause in maintaining what had become an unsanctioned colony. That these early settlers knew this effort was daring and even dangerous is made evident by the fact that John Clarke later referred to this as “A Lively Experiment” when he penned the Charter of 1663.

In Newport, twenty miles to the south, the ideas that Williams formed would be proved and, just as important, would be codified and given royal blessing. This codification came in the form of the Charter of 1663, a document unparalleled in the English. The fact that Newport, the fifth largest city in the American colonies, would not only survive, but prosper and succeed over the next century, proved to all other colonies that the principles of religious freedom and separation of church and state were sound. While other colonial governments were not always eager to believe in these principles at first, they ultimately accepted them by the end of the 18th century.

Based on these precepts of its founders, Newport became the first known secular democracy dedicated to liberty of conscience and religion in the modern world. The importance of religious freedom to the American system of government is so much a part of contemporary society that it is frequently taken for granted, but in the 17th century it was a bold experiment. The Rhode Island Royal Charter of 1663, drafted by Newporter John Clarke to gain royal approval of the colony, postulated that a civil government could exist alongside freedom of worship, and that no man could be called into question for differences of opinion in matters of religion. Ultimately the philosophy expressed in the Freedom of Conscience Clause of the Royal Charter was later incorporated into the First Amendment of the United States Constitution, thereby becoming one of the first unifying principles of democracies worldwide. Newport's founding and later success was brought about through the efforts of some of America's finest early minds, including not just John Clarke, but Ezra Stiles, Samuel Hopkins, English philosopher George Berkeley, and William Ellery Channing. Ironically, it was also brought about in part by the efforts of those who did *not* find freedom or acceptance in colonial Newport, namely enslaved Africans, a smaller free African-American community, and native peoples. Thus the history of early Newport embodies one of the central paradoxes of America: the coexistence of slavery and freedom, and the antithetical intermingling of noble ideals about liberty with the less noble reality of human bondage.

**Origins**

Newport and Rhode Island's founding were strongly rooted in the Protestant Reformation that swept through Europe in the 16th and 17th centuries. It was a time of political and religious upheaval throughout Europe and England. The English Reformation, caused by Henry VIII's strictly political break with Rome, resulted in a variety of actions, reactions and retribution.

Although the European Reformation is often seen as an awakening of theological diversity, in fact many religious disputes turned into wars, and many political leaders used their military and political power to persecute people with different faiths. Least noble of all was their use of various schisms to take advantage of opportunities and further their political ends.

England was no different in this respect, and it is necessary to understand that migration to many of the new English colonies at the beginning of the 17th century was motivated in large part by the political and religious climate of 16th and 17th century England. Religion and politics have always been connected, but in 17th century England they were legally joined. England was an intensely religious society, and English citizens were required by law to follow the religion chosen by their political leader, which alternated between the Roman Catholic and Anglican faiths.

By the end of the 16th century, and despite the separation from the Catholic Church, many English still saw what they felt were disturbing similarities between the Catholic and Anglican churches. Citing religious beliefs, one group known as Puritans felt that the

Church of England should be simplified, or purified, while another group, the Separatists, believed in complete separation from the Church of England Both groups were subject to legal prosecution for deviating from the established Church of England. One option for these dissidents was to leave the country altogether. Eventually, both Puritans and the Separatists, at different times and by different routes, opted to leave England.

The group we commonly refer to as the Pilgrims, composed mainly of Separatists, were one of the first to leave. After an unsuccessful sojourn in Holland, where they experienced religious toleration but lived in poverty, they came to America aboard the *Mayflower* in 1620 where they founded Plymouth Colony on the shores of Cape Cod Bay. A few years later, in 1628, a group of Puritans left England to come to the New World. They founded the separate and distinct settlement of the Massachusetts Bay Colony, north of the Plymouth Colony in Boston. Both of these groups traveled to the new world to seek religious freedom but with a very theocentric slant. Both believed that they had perceived the true light and that others were misinterpreting the Bible. Neither was particularly tolerant of other religious groups, although the Massachusetts Bay Colony was clearly more zealous in their persecution of heresy, believing that God would punish them if they allowed other people to worship "incorrectly." Connecticut was settled in this period by another group of like-minded puritans.

Meanwhile, other Protestant groups, such as Baptists and later the Society of Friends (Quakers), were being persecuted in England for their own religious beliefs. Like the Puritans before them, they wanted a place to worship in peace. In Massachusetts and Connecticut, the Puritans threw non-believers into jail, whipped them, banished them from their towns, and occasionally even executed them as religious "deviants."

**An Idea Which Orthodoxy Made Necessary**

It was into this atmosphere of theocratic rigidity that Roger Williams came in 1631. Williams was a theologian who desperately needed to leave England. Educated at Pembroke College, Cambridge, he had for a long time publicly questioned many religious tenets of the Anglican Church, had been persecuted by the church hierarchy, and on several occasions faced the threat of arrest. His questioning ways fared little better in Boston, where he was often accused of being a separatist. Fleeing on two occasions to Plymouth, he had only slightly better reception amongst the separatists there, whose beliefs he did not truly share. Returning to Boston, he was banished and sentenced to be deported back to England in 1636. Instead, he fled south toward Narragansett Bay, where he founded the town of Providence along with a small group of followers. The net result of his experiences on both sides of the Atlantic was the development of two unshakeable beliefs. The first was that of "soul liberty" or the ability to follow one's own conscience in the worship of God. The second was also rooted in personal experience. Williams had become deeply suspicious of theocracies. In his opinion, the church had the right to make decisions on man's relationship with God but should not interfere with man's relationship with his fellow man. In contemporary terms, the church should be held separate from the formation and enforcement of laws, a concept that logically and quickly became understood as a separation between church and state.

Within two years of William's arrival, a group composed of Anne Hutchinson and her followers was banished from Boston (as were many early arrivals to the colony). Arriving at Narragansett Bay, they followed Williams' advice and settled on the north end of Aquidneck Island. But by 1639, the following year, a faction of that group moved to the south end of the island and founded Newport. With them was Dr. John Clarke, a Baptist minister, who would almost immediately become one of Newport's leaders and pivotal in the colony's fortunes.

The area around Narragansett Bay was not claimed by any other neighboring colony at the end of the 1630s, a somewhat remarkable fact given the strategic and commercial possibilities offered by the body of water and its protected harbors. That it remained unclaimed made it a safe haven for the settlers at Providence and Newport, at least temporarily. Being unclaimed meant that none of the antagonistic religious groups that surrounded them had any legal right to remove them, much as those groups might have liked to do so. The risk to the Rhode Islanders was that the Bay *was* highly attractive, thereby posing the inevitable probability that an existing or new legal entity would gain the approval of the king, move in, supersede the existing settlers, and make the Rhode Island experiment null and void.

### *"A full liberty in religious concernments"*: Newport Takes the Lead

While credit for the precepts of religious liberty, separation of church and state, and the founding of Rhode Island lie firmly with Roger Williams, it was Newport that rapidly developed them. Providence was, and remained until the beginning of the 19th century, a small town, while Newport's superb port and location proved attractive for commerce and settlement. As Newport's population and influence burgeoned, settlers on both sides of the bay quickly recognized the need to provide stable government for the whole colony. For a brief time this gap was closed with a self-serving document, known as the Coddington Commission, that appointed, through his own actions, William Coddington as the proprietor for life of the Rhode Island colony.

Little good came of the so-called "Coddington Commission" other than that it forced the residents of the colony into action. If the Coddington Commission was to be superseded, representatives would have to go to England with a more multilateral document in hand and appeal to the English authorities for a better form of government. Both Roger Williams and John Clarke made the trip in 1651. Williams stayed for only two years before returning, while Clarke stayed for twelve. Upon their arrival in London, Parliament and Cromwell still held power until the Restoration in 1660. Since Newporters had openly sided with Parliament, the Restoration was a time of apprehension. Against those odds, Clarke himself wrote the new Charter in 1661 and 1662 and received Royal approval for the document in the following year. Thus it was Newport that led this effort, and it was Dr. John Clarke who drafted the document and made the personal sacrifice to see the project through.

The Charter, as drafted, preserved the advantages and freedoms offered by the system under which Rhode Islanders lived. Moreover, it offered "a full liberty in religious concernments," a protection of religious freedom that, so far as known, is the first time such a right was legally codified within the British Empire. While it took nearly twelve years to successfully petition the King and receive his signature on the Charter, it was a document that remained in force for an astonishing 180 years, not being superseded until 1843 when the state of Rhode Island formally adopted a new constitution.

**A Religious Melting Pot**

Historians have, since the early 20th century, referred to the "melting pot" of American society, an apt term to describe the blending of so many cultures and ethnicities. Looking back from today's vantage point, Newport was that same melting pot for religions in the 17th and 18th centuries. More to the point, it was the first such melting pot of any sort in America. While, from a contemporary point of view, one might be tempted to think that the range of diversity was not so great (a group of English settlers with almost no outsiders, who often referred to themselves as "Maritime, commercial, Protestant, and free"), examined in the context of its own time (a religiously focused and largely intolerant world), it was remarkable. Even by the 18th century, the highly regarded Puritan theologian Cotton Mather referred to Newport as "that sewer of religious contagion," pointing up the prejudices of his society against this lively experiment even well after the time of its establishment. While, by the middle of the 18th century, there were some dozen separate congregations of varying faiths in Newport, there were several whose leadership created the core of the colonial city.

It should be pointed out that one faith found only grudging acceptance in Newport: Roman Catholicism. Puritan England's deep insecurities about Rome were reflected in the fact that the first Catholic Church was not founded in Newport until 1828, nearly two hundred years after the first settlers arrived. While tolerance of unusual Protestant sects, and even non-Christian faiths such as Judaism, was the norm, Catholics represented both the threat of internal English dissension and external threats from France and Spain. When the French became allies during the Revolutionary War, Newport was their first base in the Thirteen Colonies. French Catholics held mass in the Colony House, and upon the death of Admiral DeTernay, commander of the naval squadron, no less than twelve French Catholic priests officiated at the funeral and the interment.

**Baptists**

Early Baptists, although they rarely went by that name, were attracted to the New World hoping to practice their religion, but found neither tolerance nor peace living among Puritans. The early practitioners of this sect, although they shared many beliefs with other Protestant groups, had not fully formed their own belief system and were, at the time of Newport's founding, still searching. Neither Puritans, separatists, nor Anglicans they were searching for their own center and were seen as unusual because of their belief in adult baptism. In addition, they felt the clergy was of minimal importance. Ultimately, they were viewed as not only different, but seen as a threat in other colonies.

Roger Williams was most closely identified with the Baptist faith, but it was another group of Baptists that settled in Newport. Anne Hutchinson, a rebellious leader in Boston, was banished along with a number of followers, not only for her beliefs but also for her gender. Like so many other religious groups of that time, hers found refuge in Rhode Island and established a settlement in what is modern-day Portsmouth, north of Newport on Aquidneck Island. Divisions within that settlement lead not only to Hutchinson's departure to New York, but also to the formation of another group who traveled only to the south end of Aquidneck Island, where these families, including John Clarke, settled Newport in 1639. Clarke established the First Baptist Church in Newport in 1644.

The jest of the religiously divisive 17th century in the Netherlands was that if one Dutchman was a theologian, two Dutchmen were a religion, and three Dutchmen were a schism. Such was the case with Newport Baptists in the 17th century, and it might be argued that the whole of Newport was not far behind. Breakaways included the Five Principles (or Calvinist) Baptists in 1644, the General Six Principle Baptists in 1654, and the Seventh Day Baptists in 1671. Ultimately, four Baptist churches were established in Newport, each with its own unique slant on the Baptist faith. It is fitting to remember that John Clarke guaranteed religious liberty in the Charter even for those who broke with his own church.

In one example, divisions within Clarke's First Baptist Church convinced certain members, including Tacy Hubbard, that the Bible should be followed literally. This led them to observe the Sabbath on Saturday, the seventh day of the week. They began to worship separately in 1671 and formed the Seventh Day Baptist Church. Ultimately, they built the beautiful small **Seventh Day Baptist Meeting House** on Barney Street in 1729. It remains today as the only one of Newport's original Baptist meeting houses still standing. Its architecture represents an important principle of English protestant thought in the 17th and early 18th centuries, built in what is known as the New England Meeting House Plan. European churches were almost universally built on a cruciform plan, where the long axis of the church contained the building's doors on one end, and the other end held both the altar and the pulpit. A short crossing aisle in front of the pulpit and altar created the sign of a cross built in to the floor plan of the building. For early protestants, this was a physical interpretation of church doctrine that tasted too much of Rome. The common architectural solution, not only among the Baptists but a number of other English Protestant faiths as well, was to reorient the interior so that both the entrance and the pulpit (and altar if there was one) were placed on the long axis of the building, thus negating the cruciform plan. Although at least two meeting house plans existed in Newport prior to 1775, this is the only one that remains.

The **Wanton-Lyman-House** is a remarkable domestic survivor which is also connected with the Seventh Day Baptists and with the successful ambitions of Newport colonists in search of religious toleration and a free society. Located on one of Newport's principal streets, it authentically embodies the form and taste of the 17th century Newport proprietors who stipulated the size and general design considerations of dwellings to be

erected in the growing town. Its builder, Stephen Mumford, was a highly successful merchant and a founder of the Seventh Day Baptist movement in Newport and the colonies. The house has a prayer closet and may have been a location of early meetings of the congregation. Decorative and unique architectural features of the house include a Dutch-inspired roof flair with a plastered cornice. The heavy timber roof frame is of naturally bent members in the medieval tradition.

**The Society of Friends**

The Society of Friends originated in England in 1647, when a religious dissident named George Fox began to preach about an "Inward Light." He taught that God lived within each individual. In this period of theological foment, Fox's following grew rapidly.

The Society, whose followers came to be called Quakers because they were said to tremble with zeal when they worshiped, had beliefs very different from those of other Protestants. They believed in a simple, plain style of living without ministers, sermons, or music in their worship. The Society of Friends ultimately rejected war and refused to bow to most authority. The Quakers, however, believed that everyone was equal before God, so they came to believe in religious liberty, tolerance, and equal rights for women, and these issues were discussed regularly in both their worship and their business meetings. The English government, however, persecuted Quakers for their radical beliefs and, in 1657, eleven Quakers sailed from England in a small coastal ship named the *Woodhouse.* Six of them disembarked at New Amsterdam (Manhattan). The ship then continued up Long Island Sound, finally anchoring in Newport, where the remaining five Friends found a community willing to accept them.

Many early Newporters shared the Quaker belief that there was no religious authority except God. Newport's philosophy of toleration not only provided an attractive, safe haven for early Quakers but gave them a forum, and their numbers grew both from within the Newport community and from without. By 1700, they had risen to become the most influential of Newport's numerous congregations, constituting almost sixty percent of the local population. When people think of Quakers in the colonies, Philadelphia often comes to mind as the settlement founded by William Penn as a Quaker community. However, Quakers came to Newport twenty-five years before Penn came to the New World, and Newport was more densely populated by the Friends. On a per capita basis, Newport was far more a Quaker city than Philadelphia ever became.

Outside of Rhode Island, New England's early Quakers were persecuted for their beliefs. In turn, Quakers provoked the Puritan majority in Massachusetts and Connecticut by disrupting their services. Quakers eventually learned to temper their actions, and in the 1700s Quakers became known more for their pacifism, their close-knit communities, and skill in business matters. In 1672, a Quaker named Nicholas Easton became governor of the colony of Rhode Island and without coincidence, a year later, Rhode Island passed the first law excusing people from fighting in wars or serving in the military if their religion forbade it. Quakers also became one of the first religious groups to abolish slave ownership among its members. The Quakers in Newport began addressing the slavery

issue in the early 1700s and, after efforts by the Women's Meeting, outlawed slavery among its members in the early 1770s.

In plan, the **Great Friends Meeting House**, like other houses of worship follows, the form of its theology. The Great Friends Meeting House was built in 1699 and is the oldest surviving house of worship in Newport and Rhode Island. Like their faith, the architecture of the Great Friends Meeting House is plain and unadorned. There are no pews or pulpit; it is simply a meeting space. The interior is large and undecorated. There are no crucifixes or other Christian iconography, as Quakers were opposed to religious objects. The meeting house erected in 1699 was a simple square building of large size with a steep hipped roof and a cupola. It was entirely plain inside with the framework, and in some cases the sheathing, entirely visible. This is the center of the meeting house as it stands today. The original section is mated on the north side to the addition of 1729, which is known as the Women's or North Meeting. In 1807, the Quaker desire for plainness was taken to an even higher degree when the congregation decided the cupola on the hipped roof appeared too similar to a steeple, and the roofline was changed to a simple gable roof. The current configuration is the 1807 form with an addition of that year, made solely to accommodate its use as a regional meeting place for Quakers from all of New England. It is one of the earliest Quaker meeting houses in this country that survives.

**Jewish Community**

In 1478 Spain, King Ferdinand and Queen Isabella decreed that all loyal subjects of the crown must follow the teachings of Catholicism, thus setting in motion a Jewish migration that would ultimately impact Newport. With the Pope's approval, they established the Spanish Inquisition, an institution that identified and persecuted non-Catholics. Jewish people suffered terribly at the hands of the Inquisition. In 1492, Isabella and Ferdinand issued a decree ordering all the remaining Jews in Spain to convert to Catholicism. Jews were given four months to convert, leave the country without any property, or face execution. Thousands fled Spain. In 1580, when Portugal united with the Spanish crown, Jews living there also became subject to the Inquisition. Over time, Jewish exiles settled in North Africa and throughout Europe, especially in Holland. From Holland, many followed the Dutch to the Caribbean and South America in search of opportunity and religious freedom.

In 1654, a group of Jewish exiles left the Caribbean and sailed to New Amsterdam, now New York, where they founded the first Jewish settlement in the American colonies. While Dutch tolerance had always been notable, the governor of New Amsterdam, Peter Stuyvesant, did not welcome them, and they had to fight to gain any political or religious rights. As a result, when a second group of exiles left the Caribbean, they came to Newport, whose reputation for tolerance was already widespread. They arrived in Newport Harbor in 1658 and founded the second Jewish settlement in the English colonies. This was a new sort of test for Rhode Island's Lively Experiment. Newport was a small place at the time, and while tolerance for Christians of different faiths was a new idea, nobody had thought to test the philosophy with non-Christians. The residents, however, stuck with their philosophy, and the newcomers found a home. By their action,

they made Rhode Island the only colony that did not require settlers to swear an oath affirming their Christianity.

As Newport grew over the next 100 years, so did the Jewish community. Its members were merchants and shippers experienced in international trade. They invested heavily in the community and helped change Newport from a small agricultural community into a thriving seaport. Because they were not Christians, Jewish Newporters were denied the right to vote and hold political office, but they could practice their religion and pursue financial success. While this was more than they could do elsewhere, it underscores the critical difference between tolerance and equality.

Since their numbers were so small, the first Jewish settlers held their services in private homes. By 1759, the Congregation Yeshuat Israel had grown large enough to need a synagogue. They chose Peter Harrison, a respected merchant and architect, to construct the **Touro Synagogue**, which today is an architectural treasure and the oldest standing synagogue in the United States. The congregation's first spiritual leader was Isaac Touro, who came to Newport in 1760 as a Jewish scholar. Not truly a rabbi, he functioned in the capacity of "Chuzzan" (or reader) for the growing Jewish congregation, which saw its most rapid rise in the 18th century. Isaac Touro resided at the nearby Samuel Hopkins House, also included in this nomination.

The Synagogue thrived until the Revolutionary War. Newport's economy was hit hard by the British occupation of the town from 1776 to 1779. Most of the Jewish community supported the American side of the Revolution and fled when the British arrived. After the Revolution, Newport never regained its commercial prosperity, and most of the Jewish community did not return. Eventually the synagogue was closed. It remained closed for over 60 years until there were enough Jews in Newport to reopen it. Today, the synagogue continues to serve as an active house of worship and is open to public visitation.

While the exterior of the Synagogue is remarkably spartan for a building designed by Peter Harrison, it hides an interior that is as ornate as the outside is plain. The interior reflects not only the Jewish service but the Sephardic service, which has its own unique customs. The entire structure is oriented so that the Ark faces east, placing the building at a diagonal to its site and at odds with the symmetrical conventions of Georgian period street design. A raised platform or Bimeh stands at the center of the sanctuary, and the balcony that housed the women of the congregation is supported by twelve massive Ionic columns, which tradition says symbolize the twelve tribes of Israel.

**Anglicans and Huguenots**

Although freedom of religion was clearly practiced in Newport by the middle of the 17th century, it was equally clear that most of the inhabitants were theological outcasts from one place or another, and the last thing any of them wanted to be associated with was the officially sanctioned religion of any government. In addition to being the Church of England, the Anglican church placed great emphasis on tradition and sacrament, and the

residents of New England, Rhode Island included, had a deep suspicion of such formalized practice. Under the circumstances, it made an Anglican church in Newport an outwardly peculiar fit.

At the end of the 1680s, two important things affected the future course of the Church of England in Newport. First, the English government forced a regional government on several of the colonies and made the Anglican church an official part of this "Dominion of New England." Secondly, some French Huguenots fleeing the revocation of the Edict of Nantes ended up in North America. The Huguenots and the Anglicans found common cause here. While the Dominion lasted but two years, it gained the Anglican church a foothold in the region, and the congregation of **Trinity Church** became a reality in Newport around 1698. A group of sixteen men in Newport applied for a clergyman from the Church of England to be sent out to them. Among that group were a number of Newport's leaders, including two Huguenots, Pierre Ayrault and Gabriel Bernon.

Although its first few years were troubled ones, the congregation finally found and subsequently accepted the Reverend James Honyman as their rector. It was a long tenure, as he led their worship through their first fifty years.

In 1729, another Anglican figure arrived in Newport. Dean George Berkeley, renowned as both a theologian and philosopher, spent three years in Newport. He arrived in November and was impressed with the place, although he found that the people were "a strange medley of different persuasions." A true man of the Enlightenment, his influence over the intellectual life of the town was profound. Newport was a town rapidly gathering the trappings of success, and its leading citizens were eager to advance intellectually. It is fair to say that Berkeley was one of the first to provide the spark that would ignite their efforts in that direction.

In 1700, the congregation of Trinity Church built its first meeting house at the top of what became known as Church Lane. Barely more than twenty years later, a victim of the congregation's success, that meeting house was dismantled and given to another congregation on the other side of Narragansett Bay, and the most fashionable builder in town was hired to build what was, and remains today, one of the finest 18th century parish churches in New England. Although enlarged by two bays in 1762, the building has seen little further alteration since then, and today remains the home of an active Anglican congregation that is also open to public visitation.

Today Trinity is one of the most intact 18th century interiors in Newport and, in some respects, in a much wider area. Protestant thought in the early colonial period held that the most important part of Christianity was the lessons taught and learned. For most English Protestants, this meant the sermon was paramount in the service. For those faiths that held communion (some did not), the altar was an important ecclesiastical feature, but secondary to the spoken word. This was true in Anglican doctrine at the time as well. The floor plan reflects this concept with the pulpit located in the center of the church and the altar mostly hidden to its rear. A common practice at the time Trinity was built, early pulpits throughout the country were usually pushed to the left side of the church in the

19th century as the communion regained importance in the service. Trinity retains its now rare original interior layout, providing the clear insight into 17th century religious concepts. This is of particular interest in light of the fact that the Seventh Day Baptist Meeting House was, like Trinity, designed and built by Richard Munday; yet both houses of worship, alike in their ornament, are entirely reflective of their congregations very different beliefs and methods of worship.

**Congregationalists**

New England's predominant religious group, the Puritans, was the impetus that caused the flight to Rhode Island. Their presence was unwelcome for some years afterward; yet in 1699, Nathaniel Clapp, their first minister, arrived. Clapp was a Massachusetts Bay fundamentalist who had been sent, in large part, on a mission of religious reform, to bring order to the wayward colony to the south. In what might be seen as outright irony, Clapp found a growing following and remained in Newport for several decades overseeing what eventually grew into two separate popular congregations. The two Congregational ministers who were in Newport shortly after Clapp's death were extraordinarily progressive men, Ezra Stiles and Samuel Hopkins. Stiles was one of the region's leading intellectuals, an Enlightenment man who studied botany and natural science, spoke several languages, and went about studying Hebrew with Isaac Touro. He infected the larger community with his intellectual curiosity, and after 25 years in Newport went on to become the President of Yale University.

Hopkins was a firebrand of a different sort. Stiles was leery of his entrance to Newport saying "He has driven away his congregation in Great Barrington and is like to do the same here." But Stiles underestimated Newport's ability to welcome such a personality. Cosmopolitan Newport was not the socially conservative rural frontier town of Great Barrington, Massachusetts. Social reform was Hopkins' cause and he largely created and carried a crusade against the slavery that was so much a part of Newport by the mid 18th century. Both of these men were mentors to Newport native William Ellery Channing, and their views shaped his thinking as he went on to become one of the founders of the Unitarian Church in Boston. In three theological generations, the Puritan ideal came to Newport, and in this crucible of religious diversity it was transformed, ending in Boston as one of the most liberal and progressive churches in America.

While both of these Congregational churches still survive, they do so in altered 19th century forms. The one structure that remains in substantially original form is the **Samuel Hopkins House** on Division Street. It is a mid-18th century gambrel-roofed house that served as the parsonage for the First Congregational Church through all of Hopkins time as its minister, and it must serve as the sole testament to this part of Newport's religious history. This house also served as a residence for Isaac Touro, the "Chuzzan" (or reader) for Touro Synagogue, before its use as a parsonage for First Congregational Church, exemplifying the easy communication between religious sects and their members. In fact, clergy and congregation members lived in close proximity to each other and were in constant communication.

**Community Cemetery**

The religious diversity of Newport is also reflected in its **Common Burying Ground**, located on the northern edges of the colonial settlement. It includes roughly 4500 grave sites with markers dating from 1660 to the present. This civic and public cemetery is still in active use. In the 17th and 18th centuries, the sloping hillside of this 9 acre site sat at the edge of the densely built residential districts of the Point and Upper Thames Street. Its topography has not changed since the late 17th century. Within the cemetery there are nearly 100 stone markers from the 17th century and well over 2000 markers from the 18th century. These grave sites and their carved stone markers and embellishments present a unique record of equality of Newport's earliest residents regardless of ethnicity, religious persuasion, and social status, representing in death a common meeting ground much as the taverns provided in life. With the exception of the African and African-American population, all are co-mingled within the burying ground. The former have their own section, known as God's Little Acre at the northern corner of the site. Here is the "outsider" section containing the largest collection of colonial African-American grave markers in the United States.

**Freedom of Intellectual Thought**

Deeply embedded within the context of soul liberty was the concept of intellectual freedom of thought. It is not surprising that the leading citizens and theological leaders of Newport gave birth to a concept that was very young in America—that of a center of learning and enrichment. The idea of a library for the public good was formed and the result was the **Redwood Library**, the first lending library open to the public in the colonies. The Redwood Library is extraordinary in that it was one of the first colonial secular organizations in which men of diverse faiths in the community—Quakers, Sabbatarians, Anglicans, Baptists, Congregationalists, Adventists, and Jews—were able to come together across religious divides to be part of its founding. The library was founded in 1747 by forty-six proprietors of different faiths upon the principle of "having nothing in view but the good of mankind." Quaker merchant Abraham Redwood gave the then substantial sum of 500 pounds sterling for the purchase of 751 titles, or 1,339 volumes, making it one of the largest collections of books in the British North American colonies. This was an unusual public concept at a time when books were expensive and prized chattel mostly the purview of the very wealthy.

While the motivation to found a library was certainly an outgrowth of the Enlightenment, it was no coincidence that in a deeply religious society, Newport's century of predominantly collegial conversation about widely differing views should result in the desire for further intellectual enrichment. Ultimately, the Redwood is a profound testament to the enlightened minds of Newport which, like most other colonial cities, was still little more than a civilized outpost on the edge of the American wilderness.

Designed by Peter Harrison, the Redwood was the first purpose-built library in the colonies and was, at the time of its construction, a cutting-edge expression of neo-classical architecture in America. Today, not only does the library still function as

designed, but records of its colonial existence and the almost completely intact original 18th century collection forms an invaluable record of an 18th century city.

**Matters of Governance and Social Discourse**

Newport's religious freedom would have mattered little if the government of the colony had not upheld and honored the principles of its founders. Given the normal vitriol of 18th century feeling on matters of religion, there was surprisingly little controversy about these matters at the highest levels of government. Indeed, as the colony grew, so did its government, growing from a collection of informal town meetings into a representative colonial government with its attendant bureaucracy. Yet there were no major challenges to either separation of church and state or freedom of thought or faith. Although occasional challengers of this perceived pollution came to town, most notably a Puritan mission from Massachusetts Bay in the late 17th century, their desire for an end to tolerance under a Puritan hegemony seems never to have gained serious consideration. Indeed, with so many faiths worshipping in relative harmony, governing was largely about the affairs of the colony. Although some congregations, notably the Quakers, gained predominance in numbers and held a substantial minority in the legislature, it is the lack of religion in government that is remarkable in Rhode Island, especially given the religious bent of the English world at the time.

While the government buildings reflect the society in which they reside, the layout of the community itself is a significant reflection of religious diversity. Rhode Island towns are completely different from those of the rest of the New England colonies. In other colonies, a homogeneous group of religiously like-minded people would settle and create a new town. They generally built their own homes and their meeting house around a common town area. Virtually from the start, Newport never had the homogeneity of other towns. While there was a Common, it was quickly dissipated for other uses. Although it still exists, it is a fraction of its original size and, unlike other towns, bears no spatial relationship to the center of town. The center of town moved for practical reasons and ultimately was modeled not on a religious model but on a civic and government centered form. By the middle of the 18th century, this plan became formalized around an urban center that was loosely based on English Georgian principles with the government and the commercial interests at the center of civic life. The town center, known as the Parade was dominated by two buildings—the **Colony House** and the **Brick Market**. There were no churches at all on the Parade, the nearest ones being a block away, although there were several sharing that proximal relationship.

The **Colony House**, built between 1739 and 1741, is one of the oldest houses of legislature still standing in the United States. It dominates the top of the Parade and was one of two houses of government for the colony of Rhode Island, the other being in Providence. It was designed by Richard Munday, who was at the height of his career as one of the most fashionable builders in Newport. The Colony House has been described as "an idiosyncratic provincial masterpiece" whose type is clearly based on civic government precedent from England and American architectural precedent, probably from Boston. It is nonetheless a bold architectural statement of its time, created to assert

Newport's colonial preeminence as a rising urban and cosmopolitan presence on the American scene.

In the five principal British colonial seaport towns in North America, taverns became key urban institutions that competed with and eventually obscured the social and recreational activities associated with churches and places of government policymaking. As the leading historian of America's early towns, Carl Bridenbaugh, wrote, the tavern "was the one agency that influenced the social and economic life of every class, enabling representatives from all walks of life to rub shoulders in a friendly and growingly democratic fashion." (*Cities in the Wilderness*, p.434). In such establishments, people of all persuasions and interests gathered, obtaining information, discussing the news, and forwarding their business ventures with the opportunity for food, drink, entertainment, and relaxation. In Newport, Timothy Whiting's **King's Arms Tavern** was the center of commercial activity from 1720 until it was overtaken by the competition from Jonathan and Mary Nichols's **White Horse Tavern** after 1730. In particular, the White Horse was a favorite place for members of the Rhode Island General Assembly, both before and after the surviving Colony House was built in 1739-41.

**A Factor of Success in Monetary Gain**

Newport's outstanding universal value in the 17th and 18th century is not only that the experiment in religious freedom was attempted, but that it succeeded and thrived. Ridiculed in the early18th century, by the end of the century Newport's commercial success had overshadowed the oddity of its freedom; indeed it had grown in a short amount of time to be seen as a norm of society. Newport and Rhode Island's freedom would have mattered little if the experiment had foundered because the colony and its principles had not produced economic success. Newport's detractors were many and history is fraught with the relics of experiments in religious community that quietly failed. Some, such as the Shakers, are celebrated as fascinating chapters in history; others are almost entirely forgotten footnotes, but only the rarified few actually succeeded. Intrinsic to the success of Newport's religious experiment is the economic success that accompanied it. The leaders in this economic movement were the town's merchant princes, a vibrant mix of Jews, Quakers, Anglicans and Congregationalists. They were successful in part because information, which was and still is the lifeblood of commerce, flowed fastest *within* congregations in an essentially religious society. Yet in Newport there was a different paradigm. Because there was a wide cross-section of religions, business alliances could and did form, and information flowed, *between* congregations. The Quakers and the Jews formed notable business alliances and profited enormously as a result.

It must also be noted that the Triangle Trade contributed greatly to Newport's economic success. Since slaves were destined for the south and for the Caribbean sugar plantations, Newport rarely saw Africans direct from the continent land on its shores (the need in an urban setting was for slaves that had already been taught the English language and customs), but Newport's merchants were deeply involved in all aspects of the transaction.

Once again a trade that denied basic human rights and freedom was a tragically ironic, but deeply essential part of a local economy that celebrated religious freedom and liberty of conscience. In Newport, some enslaved Africans were afforded more freedom than would have been normal in other colonial settlements in the Atlantic basin. They were housed not in separate outbuildings, but in the garrets of the houses within the densely built city. Many were employed in skilled labor, including carpentry, silver-crafting, and stone-carving. The marine trades both on the wharfs and shipboard were supported by enslaved Africans, as was the local construction industry, including the colony's pubic buildings. They were allowed to socialize and maintain their burial customs, although they were encouraged to assimilate the Anglo culture of the colony. Education was encouraged. Many were allowed to participate in the local economy in their own small businesses, gaining funds through sales to buy their freedom. It could be argued that Newport's sense of liberty of conscience, its close association with the Africans and the slave trade, and the outrage of influential religious leaders led inevitably to early abolition efforts and the genesis of a highly successful, entrepreneurial, free African-American population in the 19th century.

Standing opposite the Colony House at the bottom of Newport's central Parade, the **Brick Market** evokes two different currents in mid 18th century Newport. The first is commercial success, and the second is a public sense of architectural and aesthetic sophistication. It was designed by Peter Harrison, who also designed Touro Synagogue, Redwood Library and, in all likelihood, the William Vernon House. A merchant but not a builder, Harrison was a standout among architectural designers in the colonies during a period in which architecture was as yet unknown as a profession. For that reason, he is often credited as the first "architect" in the United States. While markets were fairly commonplace, Newport's Brick Market is a particularly elegant example and is the only structure of its sort that the town ever engaged in building.

The two greatest extant examples of Newport's colonial prosperity are the **Nichols-Wanton-Hunter House** and the **William Vernon House**. Both exemplify the home of the merchant prince as well as the architecture of early New England vernacular house development. Both started as smaller (but still opulent) houses and grew with their owners' fortunes into substantial high style central hall Georgian homes.

**Nichols-Wanton-Hunter House** is a large gambrel-roofed structure with asymmetrically placed chimneys, located near either end of the house in imitation of the best of Georgian symmetry, and with one of its very elegant entranceways intact. The exterior design shows the growth of the building over time with the somewhat mismatched chimneys being the major clue. It is the interior that is the marvel of the house, still replete with its fine fully paneled mid-18th century paneled interior virtually intact.

One of the most ornate features of the exterior is the wonderful cornucopic carving of pineapple, sunflower, pomegranate, and foliage framed by the broken scroll pediment. Some take such imagery to symbolize the exotic produce made available by Newport's international trade back in its maritime heyday. Whatever it's meaning, it was probably carved by Newport craftsman James Moody. One of the house's distinguishing features is

the long commercial wharf that jutted from the back of the property and out into the harbor. It was, at the time, a common feature of the properties lining the waterside of the street, as the merchant princes of Newport kept their business interests close to home, if at all possible.

This house's preservation marked a new chapter in Newport's history when local residents gathered to protect it from demolition and prevent some of its interior from being sold to the Metropolitan Museum of Art in 1945. It marked the beginning of the modern preservation movement in Newport as well as the beginning of the Preservation Society of Newport County.

The **William Vernon House**, like the Nichols-Wanton-Hunter House, was erected in stages, the first completed for a local merchant named William Gibbs. It is the second stage, well designed and loosely attributed to Peter Harrison, that we see today. It emulated the finest in English architecture, but set in the American colonies. While there is no documentation to definitively back up the Harrison attribution, it is clear that Metcalf Bowler, who was responsible for the second stage of the house in 1760, was closely acquainted with Harrison and would have appreciated the talents that Harrison would have brought to this commission. It is equally certain that there were few, if any, other designers in Newport who were competent in understanding the proportion and elements of the William Vernon House. One only need compare the William Vernon House to others along this block—big traditional structures that retain the sort of vernacular detail used for decades—to see how distinctly elegant and stately is its vocabulary of architectural forms. It is a fully balanced, hip-roofed structure with two chimneys, matching dormers, rooftop balustrade, and a rusticated exterior faux stone exterior in New England pine. It was, in Newport, the epitome of English elegance and a statement about the owner's wealth and station. This house too has a substantially intact interior with a possibly unique set of early fresco style Chinoiserie wall panels, but it is the exterior that sets it apart.

With the coming of the Revolutionary War, Bowler retreated from Newport and sold the house to banker and merchant William Vernon in 1773. With the British occupation, Vernon left town too and allowed his loyalist brother Samuel to live there. It was later used by French General, the Comte de Rochambeau, for his residence and headquarters during the French occupation of the town in 1780.

### 2.c. Boundary Selection

The historic properties included in this serial nomination are within a buffer zone principally composed of historic matrix structures located wholly within the boundaries of the Newport Historic Landmark (NHL) District, as amended. The NHL district is a dense, waterfront, urban concentration of over 1300 vernacular domestic, commercial and institutional buildings primarily constructed of wood and brick between the mid 17$^{th}$ and early 20$^{th}$ centuries, along with designed park and cemetery landscapes. This district provides a significant buffer zone for the exceptional properties of this nomination. The boundaries of the buffer zone were chosen to correspond to the NHL district boundaries

lines so as to include the bulk of structures which contribute to the context of the serial nomination and provide a suitably preserved setting for the ensemble. These boundaries also correspond in large part to the boundaries of the local historical zoning district which offers a significant degree of regulatory protection against incongruous alterations and new construction (see **Section 5b, Protective Designations**).

**Note:** For boundary descriptions of the nominated properties, see the **Property Inventory Forms** attached as **Appendix A**.

## 3. JUSTIFICATION FOR INSCRIPTION IN THE WORLD HERITAGE LIST

### 3.a. Criteria under which inscription is proposed

***iii. bear a unique or at least exceptional testimony to a cultural tradition or to a civilization which is living or which has disappeared***

Colonial Newport, Rhode Island, contains an extremely rare and well-preserved ensemble of important buildings within a closely defined urban area that are interrelated and directly associated with the practice of the principles of religious freedom and diversity in a free and active commercial community. The Newport ensemble of fourteen buildings is a unique, tangible expression of the first modern and continuing practice of state-sponsored religious freedom. The ensemble provides clear testimony to the cultural traditions and way of life during the colonial period of American history, when this principle was first practiced.

***iv. be an outstanding example of a type of building, architectural or technological ensemble or landscape which illustrates (a) significant stage(s) in human history***

Within the context of a U.S. National Historic Landmark District that contains ca. 300 buildings, built mostly of wood from the late 17$^{th}$ century through the end of the 18th century, the ensemble of fourteen buildings selected for World Heritage status in Newport, Rhode Island, has no parallel elsewhere. Located on the sites they occupied during this period, these buildings are outstanding examples of a vernacular adaptation of European high styles to an overseas commercial maritime community during the colonial period in American history. They illustrate a distinctive stage in human history through buildings that express a complex range of tastes, influences, and interrelationships with diverse religious practices in key surviving houses of worship, a selection of representative homes of commercial and religious leaders in the period, and the interactions among separate groups through shared intellectual interests in a community library building, a legislative and government building, taverns, a market place, and a common burial ground.

***vi. be directly or tangibly associated with events or living traditions, with ideas, or with beliefs, with artistic and literary works of outstanding***

***universal significance. (The Committee considers that this criterion should preferably be used in conjunction with other criteria)***

The fourteen selected buildings in Newport, Rhode Island, are of outstanding universal significance as they are directly associated with the practice of religious freedom under the first modern experimental and state-sponsored authorization of that freedom. Carrying into practice abstract ideals that had their origins in the Protestant Reformation and the Enlightenment, the ensemble of buildings in Newport are tangible expressions of the ordinary life styles of the period along with the varying beliefs and practices of the pioneer commercial and urban community based on religious freedom.

## 3.b. Proposed statement of outstanding universal value

In 1639, a group of colonists began a "lively experiment" in the town of Newport that was institutionalized by King Charles II's 1663 charter for the English Colony of Rhode Island. Its provisions included the first codification of religious freedom, liberty of conscience, and separation of church and state--principles and practices that had enormous influence on the founding documents of the United States, on the establishment of an American identity and, eventually, on the evolution of democracies worldwide. The success of this experiment in colonial Newport is embodied in an outstanding collection of surviving and well-preserved 17th and 18th century architectural landmarks that bear witness to Newport's place in the history of religious freedom, the unique character of its government within the British Empire, its commercial importance as one of the five largest English cities in Colonial America, and to the commitment of its citizens to protecting Newport's important legacy as a part of the world's heritage.

## 3.c. Comparison of proposed property to similar or related properties (including state of preservation of similar properties)

There are currently no sites on the World Heritage List that relate directly to the principles of Freedom of Religion and Conscience. However, there is one single building in the United States which is inscribed and where such issues are involved, but it is not inscribed explicitly on that grounds. There are no urban areas or large ensembles of buildings in the United States that have been inscribed as World Heritage sites, although there is one British colonial town in Canada that is inscribed as an urban area. World-wide, there are four sites currently on the World Heritage List that relate to religious toleration and religious diversity.

The distinction between “Freedom of Religion and Conscience” and “Religious Toleration” is an important one. Having freedom of religion and conscience means that the individuals are free to worship in any way that they wish, or not to worship at all, and that the State or government protects that choice as a basic individual freedom of choice. On the other hand, religious toleration means that a State or government allows particular

religious groups or sects to exist and to worship in a specific context, but retains the right to withdraw or to limit those rights as it sees fit.[1]

The freedom of Religion and Conscience is indirectly recognized in the inscription in 1979 on the basis of criteria (vi) of Independence Hall, Philadelphia, Pennsylvania, USA, the building where the Declaration of Independence (1776) and the Constitution of the United States (1787) were both signed. This building was recognized for the "universal principles of freedom and democracy set forth in these documents are of fundamental importance to American history and have also had a profound impact on law-makers around the world." Oddly, the published statement of outstanding universal value does not mention the adoption of the first ten amendments to the Constitution, the Bill of Rights, in 1791, which was the document that specifically granted freedom of religion under the government of the United States of America.

By the time the great founding documents of the American republic were created in the last half of the eighteenth century, the idea of freedom of religion had built further on the initiative in Rhode Island and had found support from many directions in British North America, some of it coming from the former colonies that had previously lacked it. The search for religious toleration had been the motivation that led to the founding of many colonies in British North America. Many of those colonies had created an exclusive political entity representing one particular religious persuasion. In that context, the Maryland legislature passed in 1649 the first legislative act of religious toleration in America. The Royal Charter that King Charles II granted to Rhode Island in 1663 was the first in the context of the British Empire and in world history to provide for liberty of religion.[2] The form of government that charter created made Rhode Island "perhaps the most loosely attached of British possessions,"[3] and one "huddled amongst its New England neighbors as a nervous vanguard of religious liberty…."[4]

Rhode Island's unusual position made its government and its charter a target of criticism. In the century that followed leading up to American independence, the British imperial government in London repeatedly considering revoking the charter of Rhode Island and that of other proprietary colonies, regularizing their governments, and even establishing the Anglican Church across the colonies. While some movement was made in this direction in other colonies, these thoughts and threats did not materialize into action against Rhode Island.[5] A countercurrent was also developing with the Sovereign, from 1680 onwards increasingly instructing particular royal governors to permit liberty of

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[1] David L. Holmes, *The Religion of the Founding Fathers.* (2003), p. 34.
[2] Charles M. Andrews, *The Colonial Period of American History.* Volume 2: *The Settlements.* (1936), pp. 45-47; Sydney V. James, *John Clarke and His Legacies: Religion and Law in Colonial Rhode Island, 1638-1750.* (1999), p. 82.
[3] P.J. Marshall, *The Making and Unmaking of Empires: Britain, India, and America, c. 1750-1783*. (2005), p. 161
[4]Boyd Stanley Schlenther, "Religious Faith and Commercial Empire" in William Roger Louis, editor-in-chief,. *The Oxford History of the British Empire,* vol. 2: P.J. Marshall, ed., *The Eighteenth Century,* (1998), p. 128.
[5] P.J. Marshall, *The Making and Unmaking of Empires: Britain, India, and America, c. 1750-1783*. (2005), pp. 165, 290.

conscience as a means of encouraging settlement.[6] As a result, Pennsylvania, Delaware, New Jersey, and North Carolina becoming known, alongside Rhode Island, for their diversity in religion. In this development, an urban environment and commercial success played key roles.[7] As Philadelphia grew to become the largest city in the colonies in this period, it developed a reputation for religious freedom that was codified into law through William Penn's 1701 "Charter of Privileges" that granted religious freedom to all monotheists.

Comparing and contrasting the surviving urban areas and ensembles of buildings associated with the development of freedom of religion, there is no urban site that surpasses the unusual quality, wide range, and age of the ensemble of surviving buildings in Newport, Rhode Island. The closest competitor is Philadelphia, Pennsylvania, which has some significant religious buildings in addition to the already listed Independence Hall, but its context in the associated national historic site of Philadelphia is entirely lacking in the number and range of vernacular 17th and 18th century buildings that have survived in Newport, showing the urban and commercial context for the development of religious freedom in that period. In fact, Philadelphia deliberately destroyed such structures as a fire prevention measure in the 1790s, while they have survived in Newport. There is no other comparable site to Newport that is any earlier or retains the integrity of the urban setting for the development of religious freedom. In addition, the specific buildings chosen in Newport for World heritage status are themselves without comparison as an ensemble, within close proximity to one another, and representing the economic success of the liberty of religion and conscience experiment.

The single urban area that is already on the World Heritage List and which bears some resemblance to Newport, Rhode Island, is the **Old Town of Lunenburg, Nova Scotia**, inscribed in 1995 based on criteria (iv) and (v). Lunenburg is considered "the best surviving example of a planned British colonial settlement in North America. Established in 1753, it has retained its original layout and overall appearance, based on a rectangular grid pattern drawn up in the home country." This site has no relationship to the development of religious freedom, and its surviving buildings are largely nineteenth century, with a few surviving eighteenth century structures located within an 18th century urban plan.

Four other sites already on the World Heritage List relate to urban areas associated with religious issues. Three of them relate to the theme of Religious Toleration:

(1) **The Historic City of Toledo (Spain)**, inscribed in 1986 under criteria (i), (ii), (iii) and (iv) are "masterpieces are the product of heterogeneous civilizations in an environment where the existence of three major religions - Judaism, Christianity and Islam - was a major factor."

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[6] Leonard W. Labaree, ed., *Royal Instructions to British Colonial Governors, 1670-1776.* (1935), vol. 2, pp. 494-495.

[7] Carl Bridenbaugh, *Cities in the Wilderness: The First century of urban Life In America, 1625-1742.* (1955), pp. 99-107

(2) **The Jewish Quarter and St. Procopius Basilica in Trebic (Czech Republic)** were inscribed in 2003 under criteria (ii) and (iii). "The Jewish Quarter and St. Procopius Basilica of Trebic bear witness to the coexistence of and interchange of values between two different cultures, Jewish and Christian, over many centuries and show exceptional testimony to the cultural traditions related to the Jewish diaspora in central Europe."

(3) **The Churches of Peace of Jawor and Swidnica (Poland)**, inscribed in 2001 under criteria (iii), (iv) and (vi) are "the largest timber-framed religious buildings in Europe, were built in the former Silesia in the mid-17th century, amid the religious strife that followed the Peace of Westphalia. Constrained by the physical and political conditions, the Churches of Peace bear testimony to the quest for religious freedom and are a rare expression of Lutheran ideology in an idiom generally associated with the Catholic Church."

One additional urban site that is already on the World Heritage List relates to religious diversity through one set of religious reformers:

(4) **Luther Memorials in Eisleben and Wittenberg (Germany)**, inscribed in 1996 under criteria (iv) and (vi): "These places in Saxony-Anhalt, Germany, are all associated with the lives of Martin Luther and his fellow-reformer Philip Melanchthon, showing outstanding universal value bearing unique testimony to the Protestant Reformation, which was one of the most significant events in the religious and political history of the world and constitutes outstanding examples of 19th century historicism."

As tangible expressions of religious toleration and diversity, these sites serve to validate, yet do not compete with, the basis for the nomination of Colonial Newport, Rhode Island. The ensemble of buildings at Newport, in terms of its integrity as a collection, the authenticity of its context (with its buffer zone), and of its individual parts is without parallel and not duplicated among extant resources from the period.

### 3.d. Integrity and/or Authenticity

The historic properties included in this serial nomination survive within considerable authenticity of their original form, scale, building materials, and context (within their buffer zone), although they have been lived in, altered, updated, and continuously used since their original date of construction. The nominated resources convey an authentic picture of the architectural character, building materials, artistry, and style of the period of significance. The integrity of the nominated resources is further heightened by their continuous use within a buffer zone that continues to be a community of residents, merchants, artisans, professional workers, clergy and government; much the same form of occupancy as existed during the period of significance.

**Note:** For an assessment of the integrity and authenticity of each nominated property, see the **Property Inventory Forms** attached as **Appendix A**.

## 4. STATE OF PRESERVATION AND FACTORS AFFECTING THE PROPERTY

### 4.a. Present state of preservation of the property

The historic properties included in this serial nomination are each in a remarkable state of preservation, having been continuously maintained since their construction. As an ensemble, within their buffer zone of well-preserved historic matrix buildings and structures, these resources convey a sense that little has changed in their immediate environment since the period of significance, and that modern intrusions and necessities have been controlled and blend in. Each resource has received, over time, the highest standard of preservation work to ensure future use. Each resource, with the exception of the Seventh Day Baptist Meeting House and the Common Burying Ground, has received extensive restoration and conservation work within the last 10 years. All of this work has been in accord with the U.S. National Park Service historic preservation standards known as the *Secretary of the Interior's Standards and Guidelines for Rehabilitating Historic Buildings*.

**Note:** For an assessment of the state of preservation of each nominated property, see the **Property Inventory Forms** attached as **Appendix A**.

### 4b. Factors affecting the property

***(iii) Natural disasters and risk preparedness*:**

As a coastal city, Newport is vulnerable to hurricanes and other major storms. These and other potential hazards are addressed at both the state and local levels as follows:

**Local Hazard Mitigation Plan:**

Two City of Newport plans currently address local hazard disaster and mitigation issues: (1) "City of Newport's Emergency Operations Plan" (2004), which "…provides a framework in which the City of Newport elected and appointed officials, department heads and emergency services personnel can plan and perform their respective emergency functions during a disaster or national emergency" and (2) "Multi-Natural Hazard Mitigation Plan for Newport, RI" (2003-2005), which identifies "…actions to be taken in advance of natural hazard events to reduce losses of life and property, and actions to be taken following natural hazard events to restore services and resources damaged or compromised." The identified hazards include storms, urban fire, coastal erosion, drought, earthquakes and flooding.

**State Hazard Mitigation Plan:**

At the state level, "The State of Rhode Island and Providence Plantations State Emergency Operations Plan" (Prepared by The Rhode Island Emergency Management

Agency, MG Reginald A. Centracchio, Director and Albert A. Scappaticci, Executive Director, October 2004) establishes a framework to ensure that the State of Rhode Island will be adequately prepared to deal with the variety of hazards that threaten our communities, businesses and the environment. The plan "...addresses Rhode Island's planned response to extraordinary emergency situations associated with natural disasters, technological incidents, and manmade disasters...," including hurricane/tropical storm, winter storm, hazardous materials, flood, power failure, transportation accident, urban fire, earthquake, tornado, drought, dam failure, terrorism and wildfire.

## 5. PROTECTION AND MANAGEMENT

### 5.a. Ownership

(See **Section 8b** for addresses and contact information)

**Public organization owners:**

City of Newport (*Brick Market and Common Burying Ground*)

State of Rhode Island and Providence Plantations (*Colony House*)

**Private organization owners:**

Newport Historical Society (*Great Friends Meeting House, Seventh Day Baptist Meeting House, Wanton-Lyman-Hazard House*)

Newport Restoration Foundation (*King's Arms Tavern*)

Preservation Society of Newport County (*Nichols-Wanton-Hunter House*)

Redwood Library and Athenaeum (*Redwood Library*)

Congregation Jeshuat Israel (*Touro Synagogue*)

Episcopal Diocese of Rhode Island (*Trinity Church*)

**Private individual owners:**

Magaretta Clulow (*William Vernon House*)

Theodore & Vance Gatchel (*Samuel Hopkins House*)

Paul Hogan (*White Horse Tavern*)

**Restrictions on public access to the property:**

Except for the Samuel Hopkins House and King's Arms Tavern, all of the properties are open to the public. William Vernon House is open by appointment with the owner. For additional information, see the **Property Inventory Forms** attached as **Appendix A**.

## 5.b. Protective designations

**Local Law:**

On January 27, 1965, the ordinances of the City of Newport were amended by adding a new chapter, no. 149, entitled "An Ordinance to Provide for Historic Area Zoning". The purpose of this ordinance was to safeguard the heritage of the City of Newport by preserving a district which reflects the elements of its cultural, social, economic, political and architectural history. Under the current Codified Ordinances of the City of Newport, Rhode Island, Title 17 ("Zoning"), Chapter 17.80 ("Historic District Zoning") continues this local zoning protection.

**State Law:**

The regulations set forth in Rhode Island General Laws 1956 § 45.21.1 et seq., entitled "Historic Area Zoning," safeguard the heritage of the city or town by preserving a district in a city or town which reflects elements of its cultural, social, economic, political, and architectural history; stabilize and improve property values in that district; foster civic beauty; strengthen the local economy; promote the use of the historic districts for the education, pleasure, and welfare of the citizens of the city or town; and provide, where feasible, that in these historic districts housing, including, but not limited to, limited equity cooperative housing, be made available to low and/or moderate income residents.

**National Historic Landmark Designations:**

Nationally significant historic places that possess exceptional value or quality in illustrating or interpreting the heritage of the United States are designated by the Secretary of the Interior as National Historic Landmarks (NHLs). Within the eight (8) square miles that comprise the geographic boundaries of the City of Newport, Rhode Island, there are seventeen (17) individual properties (Isaac Bell House, the Breakers, Brick Market, Chateau-sur-Mer, The Elms, Griswold House, Nichols-Wanton-Hunter House, Edward King House, Kingscote, Marble House, Newport Casino, Colony House, Redwood Library, William Watts Sherman House, Trinity Church, William Vernon House and Wanton-Lyman-Hazard House) and five (5) districts (Bellevue Avenue Historic District, Fort Adams, Newport Historic District, Ocean Drive Historic District and Original U.S. Naval War College).

**Summary of Newport's Local Historic District Protection:**

In 1965, the City of Newport passed an ordinance establishing the Newport Historic District (NHD) and the Newport Historic District Commission (HDC). The City Council

designated specific areas within the city boundaries as local historic district zones. Approximately 40% of the physical area of Newport, and more than half of the City's existing parcels, are under the jurisdiction of the Historic District Commission.

Newport's local historic district is comprised of five distinct National Historic Landmark and National Register of Historic Places districts, each with different histories and patterns of architectural development. Newport's historic districts are overseen by one historic district commission, consisting of nine (9) City of Newport residents who are appointed by the City Council to serve three-year terms. HDC commissioners may serve two terms; the HDC elects a chairperson, vice-chairperson and secretary annually.

The establishment of local historic districts in Rhode Island is allowed by state statute (Rhode Island General Laws Chapter 45-24.1 - Historical Area Zoning). The goal of establishing local historic district zoning is to preserve the historic buildings and other significant resources that define and reflect elements of the City's history. The historic resources found in local historic districts embody the traditional qualities and characteristics of a city or town, creating an attractive environment which is conducive to residential, commercial, and industrial uses as well as tourism and promotes the pleasure, education and welfare of the residents of the community.

Exterior alterations within the Newport Historic District must be reviewed and approved by the HDC or Historic Preservation Planner prior to any work beginning. HDC approval is issued as a "Certificate of Appropriateness." The only exception to the requirements for the "Certificate of Appropriateness" is for "ordinary maintenance and repair of any of the existing features of a structure or building that does not involve a change in design, materials or the outward appearance" (Historic District Zoning - Chapter 17.80 ).

Applications for proposed work are filed with the Department of Planning, Zoning, Development and Inspections. Applications are reviewed by the Historic Preservation Planner and, if deemed complete, are docketed for that month's meeting. Applicants are encouraged to work with the Historic Preservation Planner prior to submitting their application. Larger projects, such as alterations or major new construction, require a full public hearing before the HDC. HDC meetings are held on the third Tuesday of every month at City Hall.

Newport's HDC process ensures that the historic character of Newport's local historic district is maintained. Increasingly, research is showing that historic districts stabilize and strengthen local economies by ensuring that alterations or new additions to the district are compatible with an area's identified historic resources. The HDC does not require property owners to make changes to their buildings; rather, the HDC reviews changes that are proposed by property owners.

**Easements and other protective measures:**

See **Property Inventory Forms (Appendix A)** for additional protective measures.

## 5.c. Means of implementing protective measures

**Responsibility:**

The owners will be responsible for ensuring that the nominated properties are protected in perpetuity.

**Adequacy of resources:**

All of the owners, both public and private, have a demonstrated commitment to historic preservation and a well established record of providing adequate resources for the operation and maintenance of their properties.

## 5.d. Existing plans related to municipality and region in which the proposed property is located (e.g., regional or local plan, conservation plan, tourism development plan)

**Comprehensive Plan:**

The Rhode Island Comprehensive Planning and Land Use Act of 1988 (Rhode Island General Laws § 45.22.2) required that every city and town in the State of Rhode Island develop a new comprehensive plan and update comprehensive plans every five (5) years. Community comprehensive plans form the legal basis for zoning, subdivision and land development ordinances within each city and town. Further, the Rhode Island Zoning Enabling Act of 1991 (Rhode Island General Laws § 45.24) granted the regulatory tools necessary to achieve the goals, policies and recommendations of a community's comprehensive plan. The Land Development and Subdivision Review Enabling Act of 1992 (Rhode Island General Laws § 45.23) requires that a community's regulations conform to the tenets of the comprehensive plan. The City of Newport's most recent comprehensive plan, "The City of Newport, Rhode Island - Comprehensive Land Use Plan" was adopted on February 26, 2003 and approved on August 6, 2004. Seven (7) primary goals are identified in this plan, including Goal 1 - Preserve Newport's History and Natural Resources and Enhance the City and Goal 3 - Celebrate Newport's Historic and Cultural Diversity. Section 5-1 ("Natural and Cultural Resources Element") addresses the historic character of the City of Newport.

**Other Plans:**

See **Section 4b** for information on the state and local **Hazard Mitigation Plans**.

## 5.e. Property management plan or other management system

Each owner will be responsible for the management of the nominated property. The nonprofit owners have and maintain strategic and property management plans that address issues such as use, visitation, interpretation, maintenance and preservation.

## 6. MONITORING

*Because monitoring the condition of a property is not essential to a decision as to whether a property meets the basic qualifications for nomination to the World Heritage List, no information about the property's monitoring program is being requested at this time. If the property is subsequently added to the U.S. Tentative List, a set of key indicators for assessing the property's condition, the arrangements for monitoring it, and information on the results of past monitoring exercises will be required to complete the l nomination of the property for inscription on the World Heritage List.*

## 7. DOCUMENTATION

### 7.a Photographs, slides, and other audiovisual materials

Photographs of the nominated properties are attached as **Appendix B**.

## 8. CONTACT INFORMATION

### 8a. Preparer/Responsible Party for Contact

**Name:** Pieter Roos
**Title:** Executive Director, Newport Restoration Foundation; Chairman, Newport World Heritage Committee
**Address:** 51 Touro Street
**City, State, Zip Code:** Newport, RI 20840
**Telephone:** 401-489-7300
**Fax:** 401-849-0125
**E-mail:** pieter@newportrestoration.org

### 8.b. Responsible Official or Local Institution/Agency

**Properties: Brick Market, Common Burying Ground**
**Name:** Edward Lavallee
**Title:** Newport City Manager
**Address:** 43 Broadway
**City, State, Zip Code:** Newport, RI 02840
**Telephone:** 401-846-1524
**Fax:** 401-846-5750
**E-mail:** elavallee@cityofnewport.com

**Property: Colony House**
**Name:** Edward Sanderson

**Title:** Executive Director, RI Historic Preservation and Heritage Commission
**Address:** Old State House, 150 Benefit Street
**City, State, Zip Code:** Providence, RI 02903
**Telephone:** 401-222-4130
**Fax:** 401-222-2968
**E-mail:** esanderson@preservation.ri.gov

**Properties: Great Friends Meeting House, Seventh Day Baptist Meeting House, Wanton-Lyman-Hazard House**
**Name:** Ruth Taylor
**Title:** Executive Director, Newport Historical Society
**Address:** 82 Touro Street
**City, State, Zip Code:** Newport, RI 02840
**Telephone:** 401-846-0813
**Fax:** 401-846-1853
**E-mail:** rtaylor@newporthistorical.org

**Property: Redwood Library and Athenaeum**
**Name:** Cheryl Helms
**Title:** Director
**Address:** 50 Bellevue Avenue
**City, State, Zip Code:** Newport, RI 02840
**Telephone:** 401-847-0292
**Fax:** 401-841-5680
**E-mail:** chelms@redwoodlibrary.org

**Property: Touro Synagogue**
**Name:** Keith Stokes
**Title:** Chairman, Touro Synagogue Foundation
**Address:** 85 Touro Street
**City, State, Zip Code:** Newport, RI 02840
**Telephone:** 401-847-4794 or 401-847-1608
**Fax:** 401-845-6790
**E-mail:** kstokes@newportchamber.com

**Property: Trinity Church**
**Name:** Bruce Livingston
**Title:** Senior Warden
**Address:** Queen Anne Square
**City, State, Zip Code:** Newport, RI 02840
**Telephone:** 401-846-0660

**Property: King's Arms Tavern**
**Name:** Pieter Roos
**Title:** Executive Director, Newport Restoration Foundation
**Address:** 51 Touro Street

**City, State, Zip Code:** Newport, RI 20840
**Telephone:** 401-489-7300
**Fax:** 401-849-0125
**E-mail:** pieter@newportrestoration.org

**Property: White Horse Tavern**
**Name:** Paul Hogan
**Title:** Owner
**Address:** 26 Marlborough Street
**City, State, Zip Code:** Newport, RI 02840
**Telephone:** 401-849-3600
**Fax:** 401-849-7317
**E-mail:** the whitehorse1@aol.com

**Property: Nichols-Wanton-Hunter House**
**Name:** Trudy Coxe
**Title:** President and CEO, Preservation Society of Newport County
**Address:** 424 Bellevue Avenue
**City, State, Zip Code:** Newport, RI 02840
**Telephone:** 401-847-1000
**Fax:** 401-847-1361
**E-mail:** tcoxe@newportmansions.org

**Property: Samuel Hopkins House**
**Name:** Theodore & Vance Gatchel
**Title:** Owner
**Address:** 46 Division Street
**City, State, Zip Code:** Newport, RI 02840
**Telephone:** 401-848-7017

**Property: William Vernon House**
**Name:** Margaretta Clulow
**Title:** Owner
**Address:** 46 Clarke Street
**City, State, Zip Code:** Newport, RI 02840
**Telephone:** 401-847-1847

**9. Signatures of All Owners of Private Properties or Authorizing Officials for Public Properties**

The owner consent forms are attached as **Appendix C** (NPS file copy only).

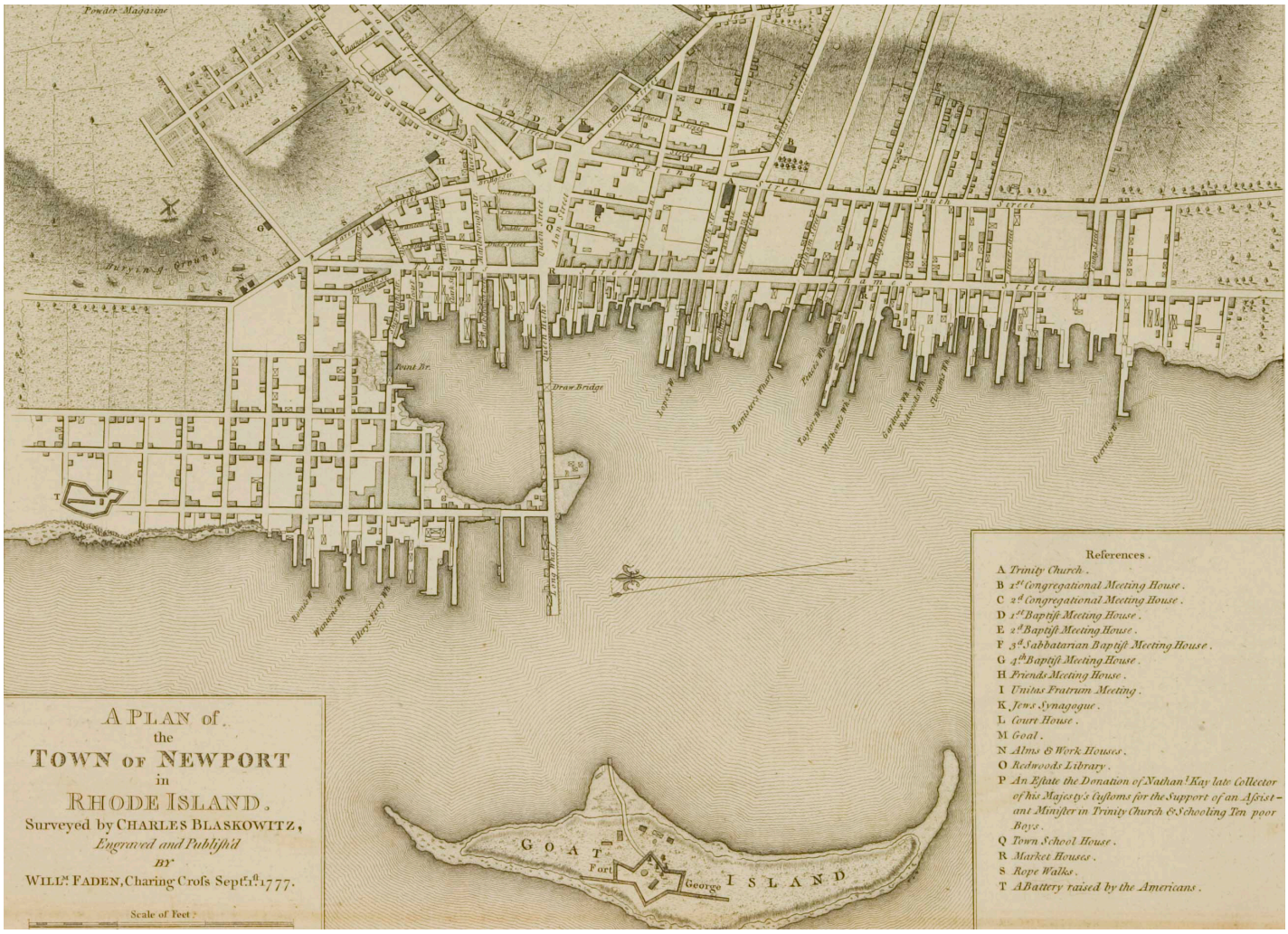
**WORLD HERITAGE**
**INDICATIVE LIST NOMINATION**
**Colonial Newport Rhode Island (United States)**
**and the Lively Experiment in Freedom of Conscience**

1) Common Burying Ground
2) Hunter House
3) King's Arms Tavern
4) Great Friends Meeting House
5) White Horse Tavern
6) Wanton-Lyman-Hazard House
7) Colony House
8) Brick Market
9) Touro Synagogue
10) Seventh Day Baptist Meeting House
11) Samuel Hopkins House
12) Vernon House
13) Trinity Church
14) Redwood Library

National Historic Landmark District Boundary

Buffer Zone

N




A PLAN of
the
TOWN OF NEWPORT
in
RHODE ISLAND,
Surveyed by CHARLES BLASKOWITZ,
*Engraved and Publish'd*
*BY*
WILL.M FADEN, Charing Cross Sept.r 1.st 1777.

Scale of Feet

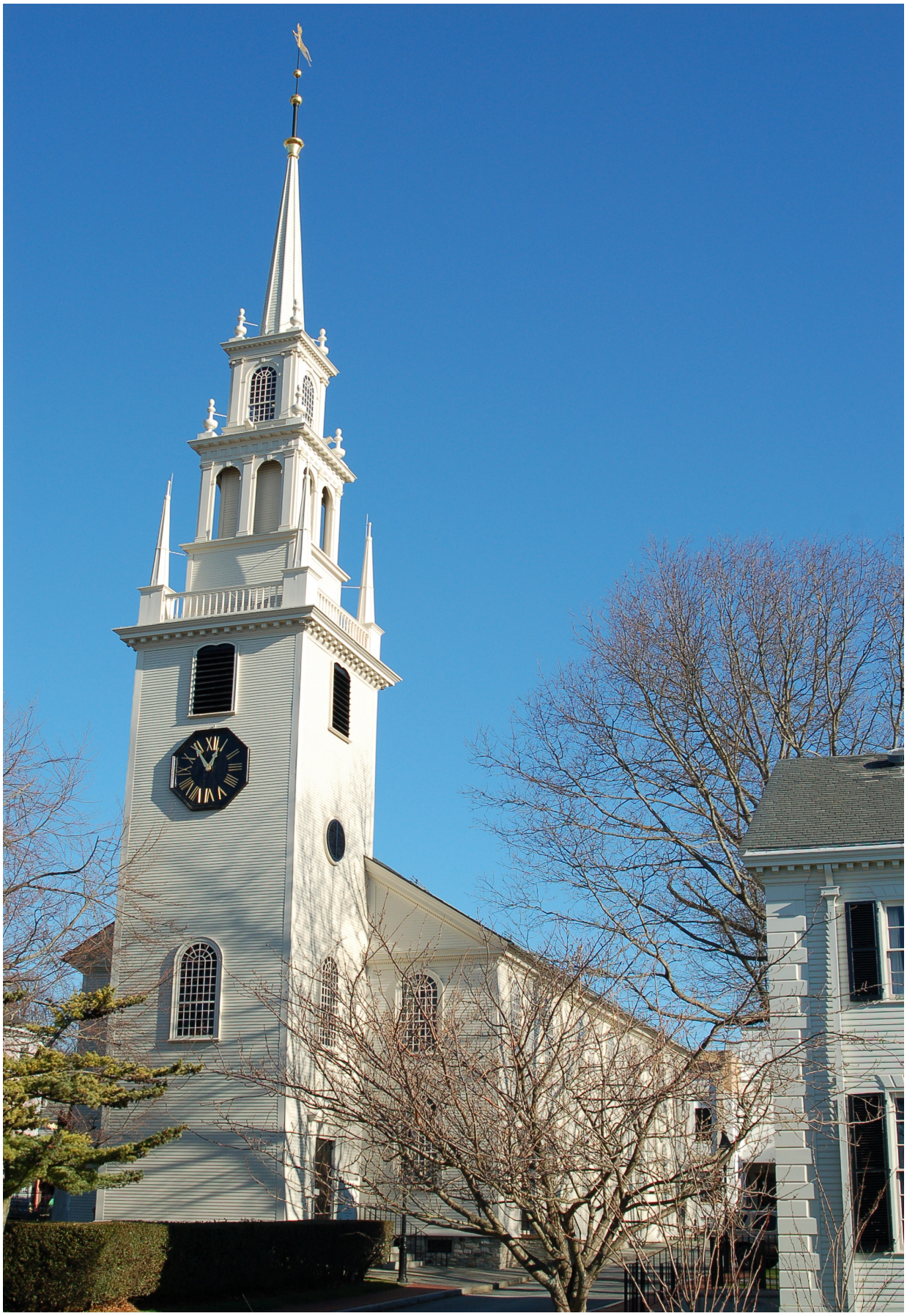
References.

A *Trinity Church.*
B 1.st *Congregational Meeting House.*
C 2.d *Congregational Meeting House.*
D 1.st *Baptist Meeting House.*
E 2.d *Baptist Meeting House.*
F 3.d *Sabbatarian Baptist Meeting House.*
G 4.th *Baptist Meeting House.*
H *Friends Meeting House.*
I *Unitas Fratrum Meeting.*
K *Jews Synagogue.*
L *Court House.*
M *Goal.*
N *Alms & Work-Houses.*
O *Redwoods Library.*
P *An Estate the Donation of Nathan.l Kay late Collector of his Majesty's Customs for the Support of an Assistant Minister in Trinity Church & Schooling Ten poor Boys.*
Q *Town School House.*
R *Market Houses.*
S *Rope Walks.*
T *A Battery raised by the Americans.*

**Great Friends Meeting House** Photo: Robert Foley

**Seventh Day Baptist Meeting House** Photo: Newport Historical Society

**Touro Synagogue** Photo: Robert Foley



**Trinity Church** Photo: Trinity Church

**Common Burying Ground** Photo: City of Newport


**Common Burying Ground**

Photo: City of Newport


**Brick Market**

Photo: City of Newport


**Colony House**

Photo: State of Rhode Island and Providence Plantations


**Redwood Library**

Photo: Redwood Library

**King's Arms Tavern**

Photo: Robert Foley

**Nichols-Wanton-Hunter House**

Photo: Preservation Society of Newport County

**Samuel Hopkins House** Photo: Robert Foley


**White Horse Tavern**

Photo: Robert Foley


**William Vernon House**

Photo: Robert Foley